

REVEAL SNUB OF PUSHKIN BY EDGAR A. POE

Story Tells How Russian Immortal Negro Poet Was Ignored By Americans.

By LOREN MILLER

MOSCOW, U. S. S. R., Oct. 6 (ANP) One of the most honored names in Russian literature is that of Alexander Pushkin, grand Pushkin also has a place because of a black slave of the court of his revolutionary activities. He of Peter the Great. It is no exaggeration to say that every large Russian city has a square named after the poet or has a statue of him in some public place. There are a dozen memorials to the founder of modern Russian literature in the city of Moscow and one of its busiest squares bears his name. There is another Pushkin Square in Kiev and one of the most beautiful streets in Odessa is Pushkin Street.

Was Beloved Favorite

Pushkin is looked upon as the father of modern Russian literature. Through him the influence of western literature shed its light on the Russian and gave it its modern trend. Because of his wide influence, the Negro poet is often referred to as the "Shakespeare" of Russia.

An aura of romance invests Pushkin's whole career. It is said that his grandfather was a huge black man who was secured as a court jester by Peter. Seeing that the slave had genuine ability, the emperor freed him and later made him a noble. Thus the poet was one of the Russian nobility.

But Alexander Pushkin was not always in favor with the czar's court of his own time. He belonged to the progressive elements of his own life who strove to break the despotism of the autocracy. For his part in an uprising in the early 19th century, he was exiled from Petersburg and lived in smaller Russian cities. One of the most beautiful places in Russia is the small town of Tsarskoye Selo.

memorial at Odessa.

Stung With Discourtesy

One of the many stories current about Pushkin is that of his meeting with Edgar Allen Poe, American poet. It is said that Poe had a great admiration for the Russian and once came here to meet him. However, the Virginian did not know that Pushkin was a Negro and when the Russian was pointed out to him, Poe is said to have turned his back and refused to shake hands because of his color-prejudice. Angered, Pushkin would have challenged Poe to a duel but was impossible because Poe's social status was too high according to the Russian court etiquette. Also, it is said that Poe's story, "The Fall of the House of Usher," is almost like an earlier story of Pushkin's.

Pushkin died at the age of 37 when he fell mortally wounded as a result of a duel. Not only does the modern Russia treasure his name as that of a great poet but that of Alexander Pushkin, grand Pushkin also has a place because of a black slave of the court of his revolutionary activities. He of Peter the Great. It is no exaggeration to say that every large Russian city has a square named after the poet or has a statue of him in some public place. There are a dozen memorials to the founder of modern Russian literature in the city of Moscow and one of its busiest squares bears his name. There is another Pushkin Square in Kiev and one of the most beautiful streets in Odessa is Pushkin Street.

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ARTISTIC OUTPUT SMALLER THAN IN OTHER YEARS, BUT THIS WAS OFFSET BY QUALITY OF 1932 PRODUCTIONS

Musicians Compose Operas And Symphony, While Artists Blaze New Paths, Writers Continue Making Progress

BY ASSOCIATED NEGRO PRESS

In music, literature, and art, less than in any other field of activity where success depends largely upon individual effort, has the Negro been affected by the depression. Talented individuals continue to sing, compose, write, draw, and imagine. Although the output during the past year may not have been as large in some previous similar periods, new heights reached amply make up for the lack of quantity.

One of the open secrets held by most Negroes has been the story of individual Negroes who have won and retained places of distinction in the so-called white world. There has been a sort of understanding that not too much talking was to be done about these persons for fear that the ogre of race prejudice might show its head and they, despite the ability, might lose the ground they had gained. But the race is now being encouraged by the success of persons who have bravely hurdled the obstacle of color and landed with secure footing on the solid earth which is the foundation of achievement.

Campbell's Success

Among these are E. Simms Campbell, young St. Louis artist. Campbell's success is the answer to the question many Negroes ask: "What would So-and-So do if he had a chance among white people?" After winning a nation-wide poster contest while still in school at St. Louis, Campbell went to Chicago where he tried newspaper cartooning on colored newspapers. He had only indifferent success financially, although his work was recognized as good. He then struck the trail for New York and ultimately his work was noticed by skilled eyes and by persons able to give him a lift.

In less than five years, he has become one of the well-known comic artists of the nation and his color has been forgotten. Life, Judge

and most of the standard publications are featured with Campbell's work.

Wallace Thurman

Another example of the same type is Wallace Thurman. Thurman struck the trail east from Portland, He wrote short stories, special articles, plays (Harlem), then a complete novel, "The Blacker the Berry," awarded the Bishopp Memorial and "Infants of Spring." Last summer he was chosen as literary editor for the Mercury Company, one of the old standard houses of America. His success answers the question: "Will they publish a book by a Negro?" Why, they will even employ a Negro editor if he has merit. Of course, there are many others who labor well in ill-frequented nooks, just as Campbell and Simms are doing, but they are unique in the fact that they are still exploited because of their race despite their success.

Musical Accomplishments

An achievement long dreamed of by some of our music masters in the past is about to be attained by one of the younger musicians. The Negro race has been acclaimed for its gifts of special rhythm and peculiar idioms to music, but most often the Negro's crude musical lore has been renounced into grander compositions by more serious white composers. But as the year ended, word was being passed around that another rung had been reached on the ladder of success.

Friends of William L. Dawson, music director at Tuskegee Institute and the first colored member of the Chicago Civic Orchestra, directed by Frederick Stock, had known that shortly after the death of his wife, Cornelia Hampton, an exceptional pianist, he had buried himself for two years while he composed a symphony. Many of our other composers had worked upon symphonies but always against the cloud in their eyes that no recognized orchestra would use their work.

Notable Successes

Dawson, however, was courageous

and optimistic. He finished his work and it was found to be of standard proportions and merits. It was announced by Roxy in December that Dawson's symphony would probably be introduced by Stokowski of the Philadelphia Symphony Orchestra in March. This is a distinct achievement.

Another brilliant achievement during the current year is to the credit of Shirley Graham, a woman graduate of Howard University. Miss Graham composed an opera, "Tom, Tom," which was introduced during the summer season by the Municipal Opera Company of Cleveland, Ohio. Five thousand persons listened to the singing and acclaimed Jules Gladson in the feature role.

Another opera was written by Clarence Cameron White, director of music at Hampton Institute. John Mathews of West Virginia Institute collaborated with Mr. White, wrote the libretto. The title of the opera is "Oseage." Mr. White was awarded the Bishopp Memorial Medal by the American Opera Society for this composition.

Others Gaining Fame

Two Chicago women distinguished themselves by winning the Wanamaker Music prizes. One, Mrs. Florence B. Price, won two first prizes, one for a symphony and the other for a sonata. She wrote her symphony after being confined to her home with a broken foot. The other prize winner was Miss Margaret Bonds who won the first prize for a song. Her song was composed as one of her classroom tasks at Northwestern University.

Miss Cook and Miss Mitchell, an instructor in romance languages at Howard University, blossomed during the year as a composer of popular songs.

Success as Singers

Roland Hayes, recognized for several years as one of the world's great artists, received in May the first honorary degree ever conferred by Fisk University. He was made a doctor of music.

Some stir was made in the South by a young baritone, a Fisk University graduate, who had as his "angel" the better-class people of Mississippi. He is Millard Burwell. He sang in a number of Mississippi cities before the State Legislature and in other southern states while prominent white Mississippians let it be known that they were going to back him for an appearance in Carnegie Hall in New York.

LITERATURE

In some respects, the achievement of William E. Lilly, Chicago lawyer, is the most significant literary performance of the year. Mr. Lilly

of Abraham Lincoln. The
was published February 11 by
Richard R. R. R.

was the first standard biography
of the Emancipator to be written
by a Negro. Critics commented
on it favorably, noting the scholar-
ship, literary quality and dispassion-
ateness of the work.

Among other books from the type-
setters of colored authors this year
are:

"The Chinaberry Tree," by Jessie
Jesse, acclaimed as her best novel;
"The Way to Heaven," by Countee
Cullen, well received by the read-
ing public; "Infants of the Spring,"
by Wallace Thurman, written to sell,
and but read; "The Negro Fam-
ily in Chicago," a sociological study
by E. Franklin Frazier of Fisk Uni-
versity, and "Southern Road," a
well-praised volume of poems by
Langston Hughes.

White Authors Active

White authors have been much
more prolific, using the Negro as a
theme. Some of the books are:

"Glory," by Nan Bagby Stephens;

"Bright Skin," by Julia Peterkin;

"The Store," by T. S. Stribling;

"Peter Ashley," by Dubose Hey-

ward; "Our Darktown Press," by

Mrs. Octavious Roy Cohen; "The

Southern Negro as a Consumer," by

Paul K. Edwards; "The Laughing

Jonker," by Paul Green; "Georgia

Jigger," by John L. Spivak; "A

Gentleman in a Black Skin," "Dark

Centre," "Black Souls," "The Rail-

road to Freedom," and "The Wild

Army."

These are not all the books by

any means, the output from church

and school writers being extensive.

The year was marked by the pass-

ing of Charles W. Chesnut, the

man of Negro writers. More than

one generation ago, Mr. Chesnut had

distinguished himself in the world

of letters.

The Art World

Early in the year, more than 1,800

persons visited an exhibit of William

Edouard Scott in Port Au Prince,

Haiti. Mr. Scott, who lives in Chi-

cago, went to Haiti to study. While

there, he made more than seventy

drawings of Haitian scenes.

James Leasene Wells, Howard

University professor, exhibited 40

of his block prints at the Delphic

studios in New York.

The woodcuts of Leslie Bolling,

Richmond, Va., porter, attracted

great attention in the United States

abroad.

Music, Poetry and Art-1932

Baltimore
Thursday, January 21, 1932

The Negro In Art

The successful achievement of the fine arts. Dr. Harrison calls attention to Henry O. Tanner, who is primarily a painter of religious subjects highly appreciated if they were more but has done occasional portraits, such as that of Rabbi Wise and the Khedive of Egypt. If he touches the landscape, says Dr. Harrison, he idealizes it and gives it a meaning. Some of his finest canvases have been exhibited here under the auspices of the Macon Art association and his claim to enduring fame was confirmed when one of his pictures was purchased by the French government to hang in the Luxemburg gallery.

It has always been conceded that the Negro had an inherent gift for music. It would be exceptional to find a Negro man or woman who did not have at least a fairly good voice and the love for music in general, but more particularly for those haunting strains which came with him from the heart of Africa and have found expression in what has come to be known as Negro spirituals.

Even if we can lay aside sentiment which is a difficult thing to do, there are few of us who do not feel that the lullabies of the old-time Negro Mammy had a sweetness and charm all their own. Literature within itself has grown up in recent years around the Negro and his music.

The work of outstanding representatives of the race in literature and art is not so well known. No man would pretend to anything like an adequate knowledge of American literature who was not familiar with the work of Paul Lawrence Dunbar, many of whose poems take high rank in national letters. Within recent years Negroes have won a commanding place.

The average man, however, will feel a special obligation to Dr. Harrison for his reference to the work in sculpture of Edmonia Lewis and May Howard Jackson. Dr. Harrison pointed out that the women of the Negro race are the ones who have "shaped things" and he made special mention of some of the works of these two women. The greatest sculptor of them all, however, was Meta Worrill Fuller.

Measured according to certain standards, the Negro has probably made greater strides in painting in recent years than in any other of the

Macon Art association and his claim to enduring fame was confirmed when one of his pictures was purchased by the French government to hang in the Luxemburg gallery.

Local pride is gratified by the achievements of Henry Lucas. As Dr. Harrison indicated, Lucas has never had a lesson in art beyond a possible beginning with a correspondence course which was soon interrupted, but he has done a number of paintings which have won more than a local appreciation and give promise of finer things to come.

On the whole, it was a happy thought on the part of the Macon History club to devote one of its meetings to this study of the Negro in literature and art. The subject was by no means exhausted and another program might well be devoted to his achievements in science. This program of appreciation was timely and encouraging and is entitled to the warmest commendation.—The Macon Telegraph.

NEGRO FIRST TO WRITE PROBLEM PLAY—CHINARD

After American
Dumas, Third, Wrote First One in 1860, Says

Forum Speaker
1/23/32
IS PROFESSOR

AT HOPKINS

Speaks on "Negro in French Literature"

The Negro has contributed definitely and materially to the literature and civilization of the world in general and to the literature and civilization of France in particular, according to Professor Albert Chinard, white, himself a native Frenchman and a professor of French in the Johns Hopkins University, here. Professor Chinard, speaking before the Baltimore Public Forum, at the Elks' Hall, Sunday on "The Negro in French Literature," described in a series of graphic miniatures the enduring influence of the African people on French life and culture through the centuries, beginning with the latter half of the eighteenth century.

Negroes Introduced in 1760
About 1760, he said, France became aware that the people in her colonies in Africa were suffering from the ill effects of being out of touch with the homeland. This opened her eyes to the condition of slavery extant on the dark continent and paved the way for missionary reform that was to follow.

The French people immediately assumed a deep interest in the affairs of Africa and her people. Many of these Negroes were brought to Paris and to their first contact with continental civilization. It became the fashion to have at least one Negro in the rich and socially prominent French families. These were free Negroes, he pointed out, who occupied the position of a great luxury in the household of the important French families of the capital, and acted in the capacity of servant.

Elder Dumas a General
With the coming of Dumas, the elder, Professor Chinard explained, the Negro assumed the role of an integral part of French life. The elder Dumas, despite the fact that he had little or no education, became a general in the French army.

Alexander Dumas the second, in 1780 or thereabouts, said the Hopkins professor, brought to the French people, something which their literature had never known before. Dumas the second brought imagination, warmth, and a liveliness of characterization to a literature which hitherto had been cold and almost without emotion. This French author, born a Negro, wrote more than 100 novels and moved about the capital on equal terms with Victor Hugo and Lamartine, as one of their colleagues in the great world of letters.

Dumas, 3rd, First Problem-Play Author

The son of Dumas the second, the third in line of the great Dumases was the most important member of the trio, said Dr. Chinard. It was he who initiated the great movement of social and problem plays in 1860. And this, despite the fact that authors and historians of the drama have attempted to foist the place upon Ibsen. Dr. Chinard argued that Dumas the third was the first to write plays about a divorce, illegitimate children, and such matters.

The winning of the Goncourt Prize in 1922, by Renan Maran, a French Negro colonial was the means said Professor Chinard, of once more firmly entrenching the influence of the Negro in French literature. Maran, he pointed out, made the French people see what the feeling, the thinking, the philosophy of the Negroes in the colonial colonies was, and awoke afresh in the minds of the French people a desire to encourage education, development, and growth of the colonies, along colonial lines.

African Art

This interest on the part of the French was given further impetus by the discovery of the art of the Africans, and the great publicity given this art, at the Colonial Exhibition in Paris last year.

According to Professor Chinard, the permanent exhibition of Negro art, and the independent exhibitions of Negro art, now held in Paris, rival the great French Salon.

Touching upon the political significance of M. Digne and his term as secretary of the colonies, recently terminated, professor Chinard pointed out that Negroes sit in the French Parliament and the French cabinet.

Asked if prejudice in France was growing and what could be done about it, the Hopkins professor argued that prejudice, as he had heard of it, is of comparatively recent origin, and that the only way to fight it is to seek to determine its origin. Sunday marked the last meeting of the Baltimore Public Forum. The new season will begin the first Sunday in October.

Hoover's Battle Hymn — Of The Republic — Pittsburgh Courier

ALGERNON B. JACKSON, M. D.

"Tax the people, tax with care,
To help the multi-millionaire;
Tax the farmer, tax his fowl;
Tax the dog and tax his howl;
Tax the hen and tax her egg
And let the blooming mudsill beg;
Tax the pig and tax his squeal,
Tax his boots, run now at heel;
Tax his horse, tax his lands,
Tax the blisters on his hands;
Tax his plow and tax his clothes,
Tax the rag that wipes his nose;
Tax his house and tax his bed,
Tax the bald spot on his head.
Tax the ox and tax the ass,
Tax his "Henry," tax his gas;
Tax the road that he must pass,
And make him travel o'er the grass;
Tax his cow and tax his calf,
Tax him if he dares to laugh;
He is just a common man,
So tax the cuss just all you can;
Tax the laborer—be discreet—
Tax him walking on the street;
Tax his bread and tax his meat;
Tax his shoes clear off his feet;
Tax the payroll, tax the sale,
Tax his hard-earned paper Kale;
Tax his pipe and tax his smoke—
Teach him government is no joke.
Tax their coffins—tax their shrouds,
Tax their souls beyond the clouds.
Tax the farmer, tax his flocks;
Tax the servant, tax their socks;
Tax the living, tax the dead;
Tax the unborn, ere they're fed.
Tax the water, tax the air—
Tax the sunlight, if you dare.
Tax them all, and tax them well,
Tax them to the gates of hell!
But close your eyes so you can't see

The coupon-clipper go tax free."

Negro Authors Honored At Literary Dinner

About 300 colored and white citizens from all sections of Greater New York attended the dinner to Negro authors given by the Crisis Magazine in the new auditorium of the 137th Street Y. W. C. A., Friday evening, August 12.

Miss Irene Malvan, business manager of the Crisis, presided as hostess, assisted by Mrs. Lillian Alex-Gerald nee Dismond, Mrs. Emma Under. Eddie Morrow was the chief usher. Dr. W. E. B. Dubois, editor of the Crisis, and Heywood Brown, noted dramatic critic and columnist, presided.

In his introductory remarks, Mr. Brown made the statement that art knows no color and that the Negro

artists should stand on his own and let his story speak for itself. He also urged that the Negro become more radical.

The first author introduced was Benjamin Brawley, now professor of English at Howard University. Mr. Brawley took issue with Mr. Brown's definition of art as a portrayal of life and said that it was also a portrayal of life as we hope to have it become. He urged the Negro writers to put more emphasis on the spiritual things, rather than the material.

Mr. Brawley was followed by Elizabeth Ross Haynes, Edward A. Johnson and Leslie Pinkney Hill, who spoke in a similar vein.

Maurice Hunter, artists model, gave an interpretation of a poem, assisted by Richard Huey, dramatic actor and reader.

Dr. Rudolph Fisher told of his new book, "The Conjure Man," and described it as the first and best Negro detective mystery novel.

Attorney Walter Myzick of Washington, D. C., told how he came to write his book on "George Washington and the Negro."

Miss Jessie Fausett was called on but had left earlier in the evening.

Other authors who spoke were James Weldon Johnson, who made a plea for more readers of books by Negro authors, and Walter White who paid a fitting tribute to Dr. DuBois as the guiding spirit of the movement to have more literature by and about the Negro.

At the beginning of the program musical numbers were rendered by Assotta Marshall, soprano, with Sonoma Talley at the piano, and by Ballard Majors, baritone of the Cassa Bond School of Music. The Southernaires popular quartet of the National Broadcasting Company, also rendered several selections, including the "St. Louis Blues," as a tribute to its author, W. C. Handy, who was present.

Among others present were: Judge James A. Cobb of Washington, Principal and Mrs. W. R. Valentine of Bordentown, Attorney and Mrs. William Andrews, Miss Gladys McDonauld, Mrs. Addie Hutton, Mrs. Helen Curtis, Miss Frankye Dixon, Mrs. Layton, Vera Ramos and Edward Perry, Miss Nell Occomy, Noah D. Thompson, Dr. and Mrs. Lisle Carter, Miss Marion Brown of Bordentown.

Dr. and Mrs. E. P. Roberts, Miss Dorothy Peterson and her father, Jerome B. Peterson, Miss Nellie

Benson of St. Louis, Mo., Miss Allie Sims and her nephew, E. Sims Campbell, the cartoonist, Arthur A. Schomburg, Augustus Granville Dill, Mrs. Wiley Wilson, Mrs. Floyd J. Calvin, Dr. Willis Huggins, Dr. Anna Cooper Johnson, Miss Mary White Ovington and many others.

DIRECTORS OF NEGRO DRAMA LEAGUE SHOULD STUDY ART, IS OPINION

By ERNEST RICE MCKINNEY

In The Courier for April 30 was a letter signed E. E. C. S. G. This letter was a discussion of a recent performance of the Negro Drama League. As one of the judges in this contest I feel that it will not be inappropriate for me to discuss not only this letter and the Drama League but the particular performance under review.

For some years now along with other things the drama has been one of my hobbies. I have been particularly interested in the rise of the Negro drama and the Negro actor and actress. I believe that I am correct in saying that the Negro has taken to this field just as he has got into almost everything else: by plunging in head first without adequate preparation and intellectual equipment. I am talking of course about the amateur drama and not the Negro professional. We have seen this sort of thing happen in other fields very poofly directed. Some were James Weldon Johnson, who made a plea for more readers of books by Negro authors, and Walter White who paid a fitting tribute to Dr. DuBois as the guiding spirit of the movement to have more literature by and about the Negro.

The same situation is prevalent in the field of art and I would like to say to all ambitious directors, playwrights and performers that the drama is an art and is not a shimmy party or a barber shop.

Anyone who aspires to become a producer of genuine drama should have intelligence, education, artistic appreciation and ability to acquire the technique of production and direction. This mastery of the mechanics of producing plays is absolutely necessary. This whole field

is not for ignoramuses, literary incompetents, hod carriers and washer women. To acquire proficiency both directors and performers must study and study, and then study some more. They must study the great plays, the work of the drama critics and first rate works on the writing, production and acting of plays. And not least, they must see the thing done by great actors and actresses. They must study the work of the great stage craftsmen. In this field there is no short cut, no pathway through the air. Beneath all this specialized training there must be a general education, a general intelligence, acquired no matter where, but it must be acquired.

There is no reason to believe that the leaders of the Negro Drama League have paid very much attention to these things. The performance at Fifth Avenue High School recently bear out the above statement. On the whole the plays were very poorly directed. Some were worse than others but I am not concerned with these slight differences. None was enough better than any other to warrant it being included from this criticism. Some of the extremely simple things were neglected altogether. For instance there was no excuse for the bungled lamp and the lighting were handled in a way in which, in "Rain" the husband called for the light to be put out, lamp and electric lights should have been extinguished simultaneously. But in this instance the lamp could not be put out because it had never been lighted. This lamp should have been actually burning.

I might also mention that the cider jug should have had something in it and that the player could actually drink. These things are part of the play production and no director can hope to get anywhere by ignoring the simple things that anyone should know who has ever seen a play.

My suggestion is that the Negro Drama League cease and desist from the public performance of plays and put in the next two years more in the study of plays, play production and play management and direction. These young men and women need to be taught pronun-

ciation, enunciation, articulation and the elementary principles of stage presence. At present they are very weak in all of these primary requirements. I would suggest to the directors that they put themselves under the direction of competent persons who know something about the drama and dramatic production. They must not be in too much hurry to get their names in print and before the public. I believe that there is too much bombast, clap-trap and ballyhoo in the Negro Drama League and not enough intelligent and sustained hard work.

These may be hard words but Negroes need hard words. All racial groups have been spurred to action and high standards only through use of the lash. Negro standards are low in everything. They are satisfied if they can be the best Negro actor, or preacher or engineer. They set their standards by the level of the Negro community. The cast of "The Slave" was satisfied to beat the other group. It never occurred to them that it might be possible to win the cup, beat the other group and yet be thoroughly rotten. It is all a matter of how you set your standards. Next week I intend to conclude with a consideration of the specific points raised by E. E. C. S. G.

Clarence Cameron White Wants Hampton To Have Outstanding Music School

By Journal and Guide Staff Writers
HAMPTON INSTITUTE, Va.—Clarence Cameron White can have his way the School of Music of Hampton Institute is destined to become the most outstanding of any music department in a Negro college, and one of the leading schools of music in the country.

This is the happy thought which lingers after a conversation Saturday with Mr. White, who arrived on the campus the day before, to begin his duties as director of the institute's music activities, to succeed Dr. R. Nathaniel Dett, who resigned over a year ago.

"Here we have both the material, the experiences of past years, and an unusual enthusiasm among the student body for things musical," he said, "and it is my hope and plan that we may develop a definite course of study dealing with the scientific basis of Negro music—not only the music of the American Negro, but back of that to the sources from which our own spirituals have sprung. 'I would like to lay the foundation for a school of composition using Negro idioms in the larger sense.'"

Idea From Researches
This idea of Mr. White has grown largely out of his researches for the opera, "Ouanga" (pronounced "Wanga"), which he has written based on Haitian history. In that country which produced men like Dessalines and L'Overture, he found a great amount of material which had its roots in Africa and which also had contributed to the American folk-songs.

But Mr. White's idea is not to ignore the classics or to isolate the interests of the music school; rather he wants to extend its interests and usefulness.

"There will be no attempt to remain primitive," he points out, "we shall use the best of all the music of the ages as Hampton has succeeded so well in doing in the past, but I believe there is a real opportunity along the lines I have mentioned."

Career Successful
With much enthusiasm, Mr. White joins the Hampton Institute faculty after years of successful study, teaching, concert work and composition. He was born in Washington, D. C., completed his American

training at the Oberlin Conservatory of Music, and spent from 1908 to 1911 studying under the master, Samuel Coleridge-Taylor, in London, and as a private pupil of M. Zacharewitsch, the famous Russian violinist.

Mr. White's compositions have been programmed by Fritz Kreisler and many other world famous violinists, and his achievements have won for him the Harmon Award (\$400 and Gold medal) and an honorary master of arts degree from Atlanta University.

In 1911, he opened a music studio in Boston and continued this successfully until he was called in 1924 to install and become director of the department of music at West Virginia State College. He continued at this position until 1930 when he took up residence in Paris to work on his opera.

Visits Haiti
In the summer of 1928, in company with John Matheus, author and professor at the West Virginia institution, Mr. White went to the Republic of Haiti and there continued research into the life and history of the people. Through his friend, Napoleon Marshall, then in the diplomatic service of the United States, the two investigators had the opportunity to meet with many personages influential in the life of the island and were able to witness many ceremonies from which most strangers are excluded.

Out of these studies have come the opera, the story of which was written by Mr. Matheus. It is based on the life of Dessalines, black emperor of Haiti and, according to Mr. White, "the real national hero of the Haitians and the man who whipped the French."

Mr. White explains that while in America Toussaint L'Overture has always been considered the outstanding Haitian figure, the fact is that L'Overture was tricked to France and imprisoned and it was Dessalines who took up the torch and opposed the French.

Voodoo Ceremony
One of the scenes in the opera is a voodoo ceremony, and this Mr. White points out, is in Haiti a serious and deeply religious function and nothing to be laughed at as many people are wont to do in America. "Ouanga" is the Haitian word for the voodoo charm.

The world premiere of "Ouanga" will take place in Paris, with Jules Bledsoe and Abbie Mitchell in the leading roles. These will be supported by a ballet and chorus of about 100 French colonials. From Paris it will go to Berlin and other leading cities of Europe and then come to America for its New World premiere which may be at the World Fair in Chicago in 1933.

People near Hampton Institute will have a chance to see the opera before its American opening, however, as it has tentatively been planned to have a student cast present it in the Spring.

Mr. White landed from Paris Aug. 23, and went straightway to visit his mother in Fort Wayne, Ind. On his way here, he stopped in Washington to look after the copyrighting of his work. Until November, he will be alone; Mrs. White and their son are still in Paris where the younger Mr. White is studying medicine at the University of Paris.

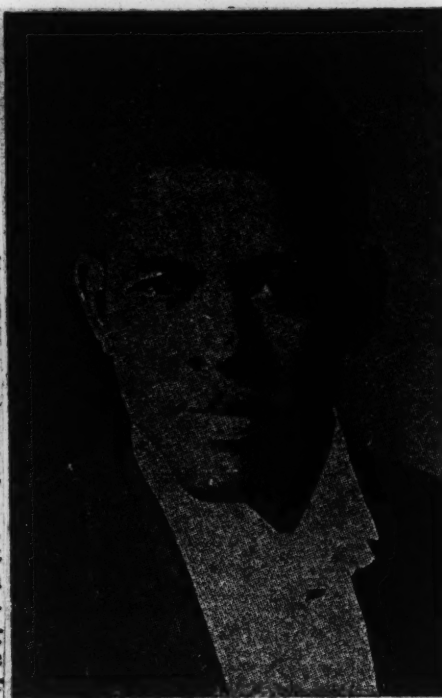
Mrs. White is the former Beatrice Warrick of the Philadelphia and Washington Warricks. Incidentally, however, her father, Thomas Warrick, was born in Norfolk, Va.

HAYES TO SING UNDER STARS The Advocate MARKS CLOSING EVENT OF SEASON IN HOLLYWOOD BOWL

LOS ANGELES, Sept. 22—Roland Hayes, one of the world's most famous tenors, and possessor of the greatest Negro voice of all time, will present a special concert in Hollywood Bowl on Friday evening, September 30.

This is the first time Hayes has been heard in the great amphitheater, and will be the only opportunity this year music lovers of Southern California will have to hear the noted artist. A feature of the program will be the appearance of the Affiliated Choral Society of Los Angeles in support of the great tenor.

The concert will prove a fitting climax to one of the most notable seasons of musical events the Hollywood Bowl ever has sponsored.



ROLAND HAYES

The 300-voice chorus which will be heard with him on this occasion, under the direction of Minnie M. Albritton, is the group which presented a special program in the big amphitheater during the regular summer season.

CHICAGO WOMEN WIN PRIZES

9-30-32
In the Rodman Wanamaker Memorial Contest for Negro Composers

The \$1000 in cash prizes, given annually by the famous Rodman Wanamaker Musical Compositions Contest for Negro Composers, has been awarded this year to two Chicago women, Florence B. Price and Margaret Allison Bond. Miss Price has competed in previous contests receiving honorable mention in 1931. Her entries in the 1932 Contest place her in the lead in Class IV and Class II and also give her honorable mention in these classes as well.

This contest has attracted national attention, and contestants from every part of the United States have taken part. Hundreds of manuscripts were submitted and prominent musicians feel

that the Contests thus far have done much to gain recognition for Negro composers, and to stimulate interest in their work.

The winners, who received their awards at a special meeting of the National Association of Negro Musicians, Inc., held in Chicago, Sunday, September Twenty-fifth, are as follows:

CLASS IV—This class calls for a Symphonic Work or Contest Suite of not less than three numbers for Band or Orchestra; or a Choral Work with quartette or solo parts at will and Orchestra or Organ accompaniment. Two years were given over to the competitors to complete their manuscripts for the above class.

First Prize—Symphony in E. Minor \$500. Florence B. Price, Chicago, Ill.

Honorable Mention, Autumn Moods, J. Harold Brown, Indianapolis Ind.

Honorable Mention, Ethiopia's Shadow in America, Florence B. Price, Chicago.

Class II—Piano Compositions
First Prize—Sonata in E. Minor \$250, Florence B. Price, Chicago, Ill.

Honorable Mention—Fantasia No. 4—Florence B. Price, Chicago, Ill.

Honorable Mention, Moon Revel—Hugo Bornn, New York City

Class I—A Song—
First Prize—The Sea Ghost, \$250 Margaret Allison Bond, Chicago, Ill.

Honorable Mention—Lamentation, Eric Franker, Kansas City, Mo.

Honorable Mention—Hymn of the Universe—G. Raymond Smith, Chicago, Ill.

This is the fifth contest for composers of the Negro race, and the interest is steadily growing. They were originated by the late Rodman Wanamaker and are being continued by Captain John Wanamaker, Jr., in memory of his father, whose deep interest in the race, and its native gift of music, prompted the series of awards.

Their aim is to attain wider prominence for Negro composers,

and to give financial aid to those who show depth of musical understanding and individuality of expression. The Negro melody, rhythm and harmony has been at all times a determining factor with the judges, although quality of musical thought and workmanship has been the first consideration.

The judges constitute a group of distinguished composers, musical directors and critics as follows:

Frank Black, noted composer, musical arranger and eminent radio artist of international reputation.

Rosamund Johnson — famed for his many arrangements of Negro spirituals and songs. Music Publisher, arranger for Columbia Broadcasting System and an outstanding Negro Musician, highly esteemed by the Negro Race.

Edward B. Cullen, — Musical instructor and director of the Band at Girard College Philadelphia

George P. Spangler — special assistant in charge of instrumental music, Philadelphia Public Schools
Melville Charlton — Negro organist and composer

William T. Timmings — composer and organist of renown

Arthur A. Rosander — director of the bands which constitute a part of the educational organization in the Wanamaker Store Philadelphia.

This Contest is conducted and the prizes offered through the Robert Curtis Ogden Association of the Wanamaker Store Philadelphia. The presentations were made by Major J. Harry Scroggins, President of this Association who went to Chicago especially for the purpose.

The Association announces for Captain Wanamaker a 1933 Contest, details to be published in the near future

Chicago Women Win \$1,000 Prizes In Rodman Wanamaker Memorial Contest

Age 10-1-32
\$1,000 in cash prizes, given annually by the famous Rodman Wanamaker Musical Compositions Contest for Negro composers, has been awarded this year to two Chicago women, Florence B. Price and Margaret Allison Bond. Her entries in the 1932 contest placed her in the lead in Class IV and Class II and also gave her honorable mention in these classes as well.

Hundreds of manuscripts were submitted and musicians feel that the contests have done much to gain recognition for Negro composers and to stimulate interest in their work.

The winners, who received their awards at a special meeting of the National Association of Negro Musicians, Inc., held in Chicago Sunday, September 25, are as follows:

CLASS IV. This class calls for a symphonic work or contest suite of not less than three number for band or orchestra; or a choral work with quartette or solo parts at will and orchestra or organ accompaniment. Two years were given over to the competitors to complete their manuscripts for the above class.

First prize: "Symphony in E Minor," \$500; Florence B. Price, Chicago, Ill.

Honorable mention: "Autumn Moods," J. Harold Brown, Indianapolis, Ind.

Honorable mention: "Ethiopia's Shadow in America," Florence B. Price, Chicago.

CLASS II—Piano Compositions

First Prize: "Sonata in E Minor," \$250, Florence B. Price, Chicago, Ill.

Honorable Mention: "Fantasie No. 4," Florence B. Price, Chicago, Ill.

Honorable mention: "Moon Revel," Hugo Bornn, New York City

CLASS I—A Song:

First prize: "The Sea Ghost," \$250, Margaret Allison Bond, Chicago, Ill.

Honorable mention: "Lamentation," Eric Franker, Kansas City, Mo.

Honorable mention "Hymn of the Universe," G. Raymond Smith, Chicago, Ill.

This is the fifth contest for Negro composers. They were originated by the late Rodman Wanamaker and are being continued by Captain John Wanamaker, jr. in memory of his father, whose deep interest in the race, and its native gift of music, prompted the series of awards.

NEW YORK
WORLD-
Telegram
SEP 28 1932

Copyright Folk Get the Gate
Radio and Music Minds, in One Simple
Stroke, Dislodge Incubus.

By JACK FOSTER,
World-Telegram Radio Editor.

THERE was great weeping on Radio Row today over the corpses of the Copyright Owners. In little gatherings the wits, gagmen, bright boys and herring philosophers mourned the passing of their surest

source of fun. No more will the solemn gentlemen pop up for a word between musical selections, nor will you hear them, after deep deliberation, grant Jack Fulton, Donald Novis, Charles Carille and those other silver tonsils special permission to "Always Be the Same Sweetheart."

For the Radio Minds and the Music Minds got together the other day and decided to kill the Copyright Owners. It was all quite matter of fact and, except for the mental effort involved, not painful. They resolved, with furrowed brows, that the credit line read by announcers in introducing restricted tunes was unnecessary, since the fact that a restricted tune was played was an indication that special permission had been granted. Otherwise the station would be fined \$250. Eureka! Eureka! And so they killed them.

It was, I should say, a fairly obvious conclusion, but it took the Radio Minds and the Music Minds five years to come 'round to it. Still if the Copyright Owners had been slain sooner, think of all the delightful bad jokes we never would have heard!



Jack Foster.

be chief vocalist if he played. Now, after a successful series, the program is breaking up, Jack Benny going to Columbia with a new band conducted by Ted Weems. Hearing of this, a cigaret sponsor hastily rang up the Olsen home and offered a contract to—whom do you suppose?—why, Ethel Shutta. But Miss Shutta turned it down because her husband wasn't included. Over the fireplace in the Olsen apartment hangs a painting, "Home, Sweet Home."

New Definition.

WELCOME LEWIS, the miniature blues singer, has a wire-haired fox terrier named Snips. While she was playing vaudeville in Washington last week Snips ran away. High and low they searched for him in the streets. Low and high they looked 'round every tree in the park. Finally they found him sitting contentedly on the White House steps—the point being that when the dogs go to President Hoover, that's news.

Today's Short Story.

THE trials of a radio-producer are great, and Miss Winifred Lenihan has her problems in rehearsing the new Booth Tarkington sketches. Her principal characters are children, and it is difficult oftentimes to modulate their voices to the microphone. Added to this, the other morning Miss Lenihan, as she sat in the control room, heard the clomp, clomp, clomp of heavy feet crossing the stage behind the young actors.

Now, Miss Lenihan is an alert, outspoken showman. She thrust her head through the door and exclaimed:—"If you can't be quieter, you big ox, you'll have to get out of here."

The "big ox" was Rudy Vallee, absent-mindedly reading the morning paper as he clomped along.

WEVD Celebrates.

GEORGE MAYNARD resigned today as program director of WEVD, making charges of bad faith against the station, in particular that it discriminated against Negroes. Officials of the Socialist station replied that his charges are "pure falsehoods"; that he was given complete freedom in his capacity, and they point, in reply to one of his accusations, that several Negroes will broadcast on the gala program dedicating the new studios in the Hotel Claridge tonight.

This program, the details of which are published in the two-column box on this page, promises to be the most interesting of the evening. All dials should be turned to 1,300 kilocycles at 8 P. M.

Music-1932

Dr. Dett to Appear In Brooklyn Concert

1-16-32

The Brooklyn Hampton Club, presents Dr. R. Nathaniel Dett, internationally known pianist and composer, in a piano recital of his own compositions on Friday, January 15, at 8 p. m. at Nazareth Congregational Church, Grand avenue near Fulton street, Rev. H. H. Proctor, pastor.



Dr. Dett as an artist is quite popular and loved by his many friends and music lovers of this city and elsewhere for his colorful and versatile piano playing.

Dr. Dett received his bachelor of music degree in 1908 from Oberlin College. In 1914 he won second prize from the Music School Settlement of New York, for his composition "Listen to the Lambs." In 1920 he won the Francis Bott Music Prize of Harvard University. He won from the same school the Bowdoin Literary Prize for the Emancipation of Negro Music in 1924.

In 1924 he won his honorary degree from Howard University, Washington, D. C. Dr. Dett is founder of the Musical Art Society of Hampton Institute.

His composition, "Listen to the Lambs," has been sung on tours by the National Ukrainian Chorus and the Westminster Choir.

A number of his compositions have been sung by such artists as Marion Anderson, Florence Cole Talbert, Roland Hayes and other distinguished artists.

Dr. Dett will be assisted by Gayla R. Glenn, a former bass baritone soloist of the Hampton Choir, and a graduate of the class of '25. Mr.

Glenn is now the artist pupil of Alexander Gatewood, one of Brooklyn's foremost voice teachers, and authority on voice culture. Mr. Glenn is a member of the Brooklyn Male Chorus and the Brooklyn Musical Guild. Mr. Gatewood will appear on the program as Mr. Glenn's accompanist.

Asked To Sing At English Cathedral



HAMPTON INSTITUTE, Va.—Dean Hewlett Johnson of the famous Canterbury Cathedral in England, "the spiritual capital of the English-speaking peoples," has just sent a letter to the field secretary of Hampton Institute, stating that he would gladly welcome the Hampton Institute Quartette at the great Canterbury festival in the Cathedral on June 14 next.

Two years ago this Quartette sang to a large congregation which packed the huge auditorium to hear the annual choir festival of eleven hundred voices. The singing of the Quartette was an unexpected pleasure and the listeners declared they would never forget the experience. The dean of the Cathedral told these four singers that because of the rare spiritual gift which they had brought they had "henceforth and forever" earned a place for members of their race in Canterbury Cathedral.

Dean Johnson's invitation to repeat the visit of two years ago is ample proof of the effect created by the singing of these four men. The members of the quartet are, left to right, front row: Jeremiah Thomas and W. E. Creekmur; left to right, back row: John Wainwright and James Bailey.

ROLAND HAYES'S PROTEGE A HIT ON THE RADIO

African American
Singer will Broadcast
on "Hello Europe"
Program Feb. 13.

1-30-32
DECLINE TO SING
ALL SPIRITUALS

Plea of Broadcasting Co. Turned Down.

NASHVILLE, Tenn.—A large and enthusiastic audience turned out Friday night to hear Edward Matthews, baritone, give his recital at Fisk University fresh from his triumphs in Town Hall, New York. Mr. Matthews is this year acting as Director of Music at Fisk in the absence of John W. Work who is on leave for study in Yale.

His debut recital in New York last winter was the outstanding recital of the season, from the standpoint of artistic performance and distinguished patronage. For Roland Hayes had so believed in the unusual beauty of Mr. Matthews's voice that he presented him to what he knows to be the two most discriminating American audiences, those of Boston and New York.

Matthews has enjoyed unusual success. After completing his public school education in Ossining, New York, he went to Fisk where he specialized in music. His unusually successful graduate recital led him to start out on his career as concert artist. He studied with Vincent V. Hubbard in Boston and toured Europe for a year with the Fisk Jubilee Singers. Continuing afterward his Boston study, he gave recitals in the South and East, singing in the principal cities with unfailing success. He is one of the chief attractions in the Fisk Musical School hour being broadcast over the Columbia network every Sunday evening for the next two months.

Mr. Matthews sang over the radio Sunday night with the Fisk choir, a cappella (without accompaniment). He has a voice of compelling resonance.

Will Sing to Europe
The weekly broadcasts of the Fisk Musical School over the Columbia network have in two weeks made such

an impression on the country and on the officials of the system that an invitation has come from the production manager, Julius Seebach, to broadcast on the "Hello, Europe" hour February 15. This program will be one of Negro music only since only significant American music is offered in this hour. There will be ninety stations here and forty abroad in the hookup, the largest broadcast yet attempted. The student choir under the direction of Ray Francis Brown and Mr. Matthews and the world-famous Fisk Jubilee Singers under the direction of Mrs. James A. Myers, will furnish the program.

Want Spirituals Only

Telegrams and letters have been pouring in from 37 states thus far. There has been almost a universal demand for more spirituals with the assertion that no one can sing them like Fisk. This has led to many discussions within the Fisk circle and the final decision that the programs will remain about the same as at first planned, since they better represent Fisk Musical School as it has always been, not as many people think of it.

Declines Request

The letter of Mr. Brown, director of the School, to the local Columbia manager sets forth the real Fisk tradition: "While Fisk University has always been famous for the singing of spirituals, it has by no means confined itself to that type of music. Nearly all programs ever presented by Fisk Singers included music other than spirituals. The very excellence of the spirituals, as sung by Fisk, is due largely to the fact that we have always included in our courses of study and on our concert programs the best music of the whole world. This other music has had a refining influence on the folk music, while the folk music itself has enabled our singers to put into their classical music a naturalness and spontaneity often missed in renditions of classical music."

Hazel Harrison Played Grieg Concerto With Minneapolis Symphony

1-30-32
Tuskegee Institute, Ala.—Hazel Harrison, the race's most distinguished pianist, was soloist with the Minneapolis Symphony Orchestra, which played here in Logan Hall on Thursday evening, January 28, playing the Grieg Concerto for piano and orchestra.

Miss Harrison, who studied with Busoni in Germany, and who went to New York from Chicago before coming here, is head of the piano department of Tuskegee School of Music.

The School of Music, headed by William L. Dawson of Chicago as director, was opened this past fall with a staff of outstanding musicians. Mr. Dawson is graduate from Tuskegee. He graduated in Music School over the Columbia network have in two weeks made such

Chicago Civic Orchestra under the baton of Dr. Stock.

Other members of the staff who are prominent in the country's musical life are Abbie Mitchell, famous prima donna, department of Voice; Portia Washington Pittman, daughter of the late Dr. Booker T. Washington, piano, and Andrew Rosemond, violin.

ROLAND HAYES, FAMOUS NEGRO SINGER, TO APPEAR HERE FEB. 11

Roland Hayes, famous negro singer, will appear in concert at the Wesley Memorial church on the evening of February 11, it was announced Saturday by Rev. Felton Williams, pastor of Wesley Memorial.

Hayes has made eight tours of the United States and appeared in Atlanta several years ago.

Hayes' program will include a group of negro "spirituals" and songs of Brahms and Schumann, and Handel. Born and reared on a Georgia plantation, he fought his way up by hard work and study to a place in the forefront of American singers.

FISK TO SING TO EUROPEANS IN BROADCAST

Weekly Programs Praised By Persons In 37 States Brings Demand For International Broadcast By Singers

EDITOR'S NOTE—The closet station for the pickup and time of the Fisk weekly broadcast and the international broadcast will be carried in the subsequent issue of the St. Louis Argus under the caption—Fisk University broadcasts.

NASHVILLE, Tenn., Jan. 28—The weekly broadcasts of the Fisk Music School over the Columbia network have into weeks made such an impression on the country and on the officials of the system that an invitation has come from the production manager, Julius Seebach, to broadcast on the "Hello, Europe" hour February 15. This program will be one of Negro music only since only significant American music is offered in this hour. There will be ninety stations here and forty abroad in the hook-up, the largest broadcast yet attempted. The student choir under the direction of Ray Francis Brown and Edward Matthews and the world-famous Fisk Jubilee Singers under the direction of Mrs. James A. Myers will furnish the program.

Praised By 37 States

Telegrams and letters have been pouring in from 37 states thus far. Demand for more spirituals has been almost universal with the assertion that no one can sing them like Fisk. This has led to many discussions within the Fisk circle and the final decision that the programs will remain about the same as at first planned, since they better represent Fisk Music School as it has always been, not as many people think of it.

The letter of Mr. Brown, director of the School, to the local Columbia manager sets forth the real Fisk tradition: "While Fisk University has always been famous for the singing of Spirituals, it has by no means confined itself to that type of music. Nearly all programs ever presented by Fisk Singers included music other than Spirituals. The very excellence of the Spirituals, as sung by Fisk, is due largely to the fact that we have always included in our courses of study and on our concert programs the best music of the whole world. This other music has had a refining influence on the Negro folk music, while the folk music itself has enabled our singers to put into their classical music a naturalness and spontaneity often missed in renditions of classical music."

"HELLO EUROPE" HOUR WILL HEAR FISK "U" SINGERS

Nashville, Tenn.—The weekly broadcasts of the Fisk Music School over the Columbia network have in two weeks made such an impression on the country and on the officials of the system that an invitation has come from the production manager, Julius Seebach, to broadcast on the "Hello, Europe" hour February 15.

This program will be one of Negro music only since only significant American music is offered in this hour. There will be ninety stations here and forty abroad in the hook-up, the largest broadcast yet attempted. The student choir under the direction of Ray Francis Brown and Edward Matthews and the world-famous Fisk Jubilee Singers under the direction of Mrs. James A. Myers, will furnish the program.

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"There is moreover on the part of Negroes in colleges and universities, a decided sentiment in favor of the singing of music other than the spirituals; and, indeed, Negroes are willing to sing their own music only on condition that they be given a broad opportunity to learn and present with it the best music of the white race. Many other Negro schools have already largely given up the singing of the spirituals. Their preservation at Fisk University is due in no small measure to the pursuance of this broad policy."

FISK CHORUS TO SING TO EUROPE

Famous Choir of 60 Voices Heard in Washington

Over WMAL Washington

NASHVILLE, Tenn.—The weekly broadcasts of the Fisk Music School over the Columbia network have in two weeks made such an impression on the country and on the officials of the system that an invitation has come from the production manager, Julius Seebach, to broadcast on the "Hello, Europe" hour February 15.

This program will be one of Negro music only since only significant American music is offered in this hour. There will be ninety stations here and forty abroad in the hook-up, the largest broadcast yet attempted. The student choir under the direction of Edward Matthews and the world-famous Fisk Jubilee Singers under the direction of Mrs. James A. Myers will furnish the program.

Myers will furnish the program. Fisk University choral society of sixty voices is heard in Washington every Sunday afternoon over Station WMAL. The program is broadcast direct from Memorial Chapel at Nashville, Tenn.

Roland Hayes, Russian Is Authentic Says Critic

LOUISVILLE, Ky.—(ANP)—Roland Hayes, appearing in concert here was praised by the music critic of the Herald-Post for the authenticity of his Russian rendition. The critic: "Hayes has added Russian to his group and we make no doubt has a diction as purely Muscovite as his French, German or Italian are native and of the very finest fiber. Roland Hayes is authentic in every manifestation, every presentment."

Hazel Harrison Is Orchestra Feature

TUSKEGEE INSTITUTE, ALA., Jan. 30.—(Special)—The grand opening for Dawson Hall was observed at Tuskegee Institute this week with the presentation of the Minneapolis Symphony Orchestra before an audience of 2,200, including many visitors.

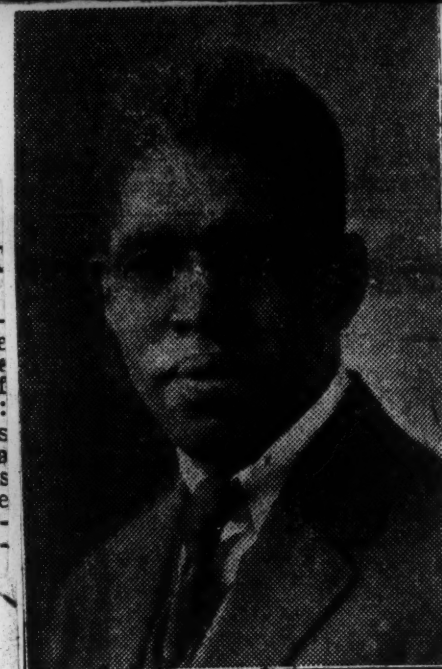
A feature was the presentation of Hazel Harrison, head of the piano department of the School of Music, opened in the Fall under direction of William L. Dawson. She rendered a solo on the program. Hazel Harrison studied three years in Berlin under Busoni and Petri. She was once soloist with the Berlin Philharmonic Orchestra in Germany, and has studied also with Percy Grainger and Litchmann.

"Juba Dance," by R. Nathaniel Dett, outstanding negro composer, was included in the program. Logan Hall, which was being opened to the public for the first time at this presentation, was named in honor of Warren Logan, who came to Tuskegee in 1883 to assist Booker T. Washington. The year following Logan was named treasurer of the Institute. He was in the first quartet sent out from Tuskegee, was associated with the academic department, and was once in charge of all singing. He was also a charter member of the Tuskegee Players.

This was the second annual appearance of the Minneapolis Symphony Orchestra here. Out-of-town guests included special parties from Atlanta, Fort Benning, Alabama Polytechnic Institute, Birmingham, Selma and Talladega.

Roland Hayes to Receive Honorary Degree from Fisk

NASHVILLE, Tenn., March 11.—For the first time in Fisk's history the university will confer an honorary degree on a famous son when, during the Music Festival in April, Roland Hayes will become Doctor of Music. Though degrees



Tribune
ROLAND HAYES
Savannah, Ga
TO CONFER DEGREE ON ROLAND HAYES

Fisk to Honor Him at Musical Festival

3-17-32
Nashville, Tenn., Mar. 11—For

the first time in Fisk's history the University will confer an honorary degree on a famous son when, during the Music Festival in April, Roland Hayes will become Doctor of Music. Though degrees are usually conferred at commencement it seemed especially fitting to President Thomas E. Jones, and the Board of Trustees that honor should be done a great musician at the annual festival that holds within its three days all of Fisk's music made famous round the world.

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Music-1932.

Takes Honors in N. B. C. Radio Audition



September 9-24-32
Maurice Cooper (extreme right) was adjudged winner of first prize in the National Broadcasting System's quest audition held at the Palace theater, Chicago, Thursday evening. As a result of his success, Cooper will be given a berth over the club hookup at a salary close to five

figures. Others in the group were finalists who survived from a list of more than 2,000. The Chicago Daily News and R-K-O vaudeville circuit assisted in the contest to find outstanding radio talent.

WHO DID START THEM?

Now comes Dr. George Pullen Jackson, of Vanderbilt University, with the assertion that those who contend that the Negro is the originator of the so-called "Negro Spirituals," are all wrong. That the white people of Tennessee and Kentucky uplands began singing these songs one hundred years ago at their camp meetings and Negro slaves, hearing them, adopted the tunes and words in part. The professor further states that his investigations show that as the whites became more educated they adopted a higher type of songs, but the Negro hung on to them and in later years claimed them as of his own origin. *10-18-32*

It is now up to the historians among the Negro group to set the public aright on this important matter. If they should discover sufficient proof to substantiate the contention of Prof. Jackson, it may be the means of eliminating

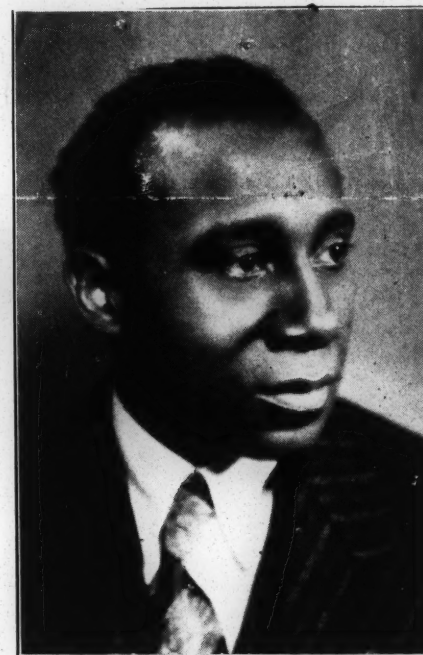
the moaning on the part of Negroes of such tones as are coupled with "Nobody Knows de Trouble I see," "Ain' Go Study War No Mo.," and the like. Anyway, let us hear from those who are interested in the matter.

400 BRITONS SING

COLERIDGE-TAYLOR

10-18-32
LONDON — Coleridge-Taylor's musical setting of Hiawatha which has been successfully repeated for the past eight years at the Royal Albert Hall, London, where it attracted crowded houses, is to be produced for the first time in the provinces at Leicester.

The London Choral and Dramatic Society is sponsor of the undertaking. There are more than 400 persons in the cast. In lighting and other effects the spectacle will



ROBERT NATHANIEL DETT

Chicago News
Dr. Robert Nathaniel Dett, former director of the Hampton Institute School of Music, was given an ovation at the conclusion of his talk at one of the sessions of the convention of the National Association of Organists with the Canadian College of Organists, recently held in Rochester, New York. *10-19-32*

Said the *Rochester Democrat & Chronicle* of September 2:

Honors at yesterday morning's session of the Convention of the National Association of Organists with the Canadian College of Organists went to Dr. Robert Nathaniel Dett of Hampton Institute, a colored musician of high attainments, composer of note and director.

News York N.Y.
After Dr. Charles N. Boyd, director of Pittsburgh Musical Institute, had spoken on "A Change for the Better," Doctor Dett was among those rising from the floor to take part in the general discussion, and the audience gave not only applause, but an ovation. The demonstration continued to the point of embarrassment for this the first American of any race to carry Negro tunes into classic development. Doctor Dett not long ago toured all the countries of Europe with a chorus of colored singers whose special offerings were Negro spirituals and folk songs.

Roland Hayes In Recital Township Auditorium Friday, November 18

Date Changed From Wednesday, Nov. 16th To Friday, Nov. 18th.

Roland Hayes' Fondest Project: "Angelmo"

A singer with an arduous season's itinerary, who divides his time between America and Europe, can choose no single spot in the world and call it his permanent home. This indeed is Roland Hayes' misfortune. But in Christmas week of each year, this involuntary wanderer usually withdraws from the world of recitals and travelling to the seclusion of the place which to him the word "home" stands for.

It is the model farm which he has built in the community of his birth, and named "Angelmo," in memory of his mother. Curryville is the name of the village—a meagre cluster of houses in the back country of Georgia—a place not even honored by mention on most maps.

Here Roland Hayes has preserved the humble acres on which his widowed mother and brothers and sisters helping, the Hayes family managed to make ends meet. The family has long since dispersed, but Roland Hayes clings to the memory of the youthful years which gave him his love of nature, which shaped his simplicity and quiet pertinacity of character, and which brought him those early friendships such as some people, wandering afield, carry through of life.

The original farm, Roland Hayes has extended to 650 acres. The tract embraces woods and highland river and meadowland. He is developing it on a progressive basis, with professional, scientific advice. Many members of the community may thus have employment, while learning modern methods. Road and hearts, and it is so with Roland

building, a power plant, crop rotation—all are involved, the ultimate aim being a well-grounded educational institution, both manual and cultural, for men, women and children.

"Angelmo" is to be its name, a dedication by Roland Hayes to his mother—his dearest and most reverential memory. She lived to rejoice in the first European triumphs of her son, but died, tragically, just before the great moment of his return to America. To the example of her gentle, restraining hand, and her sturdy integrity, Roland Hayes avows the



ROLAND HAYES

greatest debt of his success. The magazine "Sidelights," first published (January, 1931) the facts of this, Roland Hayes' fondest project, concludes:

Hayes. There lies the explanation. Management, Roland Hayes Symphony Hall, Boston.

Be Featured In New York Age Roxy Xmas Program

The Tuskegee Choir of 110 voices, William L. Dawson, conductor, will be a feature attraction on the mammoth opening bill of the International Music Hall in Radio City commencing Tuesday, December 27. The students arrived in New York Thursday of last week, accompanied by a staff of teachers to instruct them in their class work while away from the institute, a nurse and other members of the faculty. Dr. G. Lake Limes, special assistant to the principal, is acting as business manager.

Last Sunday afternoon the choir was the hit of the bill broadcast by Roxy and His gang over WJZ. In paying complimentary reference to the famous singing aggregation from Tuskegee Institute, Alabama, he stated that in his judgment the choir was most unique. One musical executive of Radio City expressed the opinion that there is only one choir in the world equal to the Tuskegees and it is in Germany.

Two other colored attractions will be on the International Musical Hall's premiere—the Berry Brothers and Glenn and Jenkins. Other eminent artists and features will include Dr. Rockwell, Martha Graham, Weber & Fields, Vera Schwarz, Ray Bolger, Taylor Holmes, Frederick Lewis, the Walenda Troup, Cherry & June Preisser, Titta Ruffo, DeWolf Hopper, John Pierce, Four Baronets, Jeanne Lang, Otto Fassell, Kikuta Japs, Harald Kreutzberg and his ballet, Sister of the Skillet, a ballet of 80, Patricia Bowman, premiere danseuse, Florence Rogge, ballet mistress, Russell Market's 48 Roxyettes, a chorus of 100 and an orchestra of 90.

Negro Composer Writes Symphony In Racial Music

NEW YORK, Dec. 27.—William Levi Dawson, Negro director of the Tuskegee choir, handed 537 sheets of music to Leopold Stokowski Tuesday, the product of four years' labors.

It was the first symphony ever composed by a Negro writing the music of his race. Stokowski and his Philadelphia orchestra will put it in rehearsal soon.

The "Symphony No. 1," as Dawson calls it, will take 45 minutes to perform and contains four movements, an allegro, an andante, a scherzo and finale.

Through it all will appear and reappear, sometimes from the winds, sometimes from string instruments, one central theme, a hymn, related to jazz in its rhythm.

"But it is not religious," Dawson said. "It is classical in the modern idiom. It is an attempt to develop Negro music, something they said again and again couldn't be developed."

Dawson wrote the music in Alabama, his native state. He was born in Anniston a year ago, studied in Kansas City and Topeka and played first trombone with the Chicago Civic orchestra for four years.

He was graduated from the Horner Institute of Fine Arts in Kansas City.

At the graduation exercises, the Kansas City Symphony orchestra played one of his compositions. Dawson directed the Tuskegee choir at the opening of the Radio City music hall Tuesday night.

RADIO CITY PRESENTS ITS FIRST BROADCAST

New Oratorio, 'Voices of Millions,' Song—Stokowski to Conduct New Year's Concert.

Five hundred persons on the stage of the Radio City Music Hall yesterday noon sang and played to a hardly visible handful of some 300 others scattered among the new "sunburst" theatre's 6,000 chairs. Uncounted listeners-in were at the same hour hearing every note of the same music in the first world-wide broadcast from Radio City, for which a new Christmas oratorio had been commissioned, Desider d'Antalfy's "Voices of Millions."

Mr. d'Antalfy, a former professor of composition in the Royal Hungarian Academy of Music at Budapest, was called to the stage to speak to the radio listeners after his final chorus of all nations, a resounding fugue on Luther's Hymn. His central episode of the Nativity also in-

ed the Wise Men of the East echo of Rimsky-Korsakoff's al rhythms. The music, however, was well devised for contrast climax, and was heartily applauded by those in the hall. Spoken words of the oratorio, such as the passage of the Angel of the Nativity and ancient words of the Hebrew prophets, were voiced by a woman reader and by J. Parker Coombes, who also addressed the microphone at hte close. A message from S. L. Rothafel, read at that time, said that he had heard the mammoth musical performance on the with a thrill of pride in the host of performers thus added to the "Roxy family."

With the Tuskegee Negro Choir, the Radio City Music Hall Orchestra and a special children's chorus, there appeared as soloists Viola Philo and Amy Goldsmith, sopranos; Elizabeth Lennox, contralto; Fred Hufsmith, tenor; Phil Dewey, baritone, and Max Pantaleieff, bass. Erno Rapee conducted the work, which lasted an hour.

Leopold Stokowski is to lead the orchestra's first public concert next Sunday, the broadcast for New Year's Day comprising Beethoven's Fifth Symphony and three excerpts from music dramas of Wagner. The Music Hall, adjoining the Sixth Avenue elevated at Fiftieth Street, hereafter will be open to the public at these broadcasts, the receipts being turned over to one of the charitable funds for unemployed musicians.

Music-1932

MARIAN ANDERSON AT SYMPHONY HALL

BOSTON, Mass., Apr. 7.—On Monday evening, April 11 music lovers of Boston will be afforded the opportunity of hearing Marian Anderson internationally known contralto, who will render a program in Symphony hall on that evening.

Marian Anderson With Choir.

Hall Johnson's Negro choir and Marian Anderson, contralto, gave a program of wide variety and great interest last night in Carnegie Hall. Mr. Johnson's skillful arrangement of Negro popular songs and spirituals and the splendid manner in which his choir performs them need no further comment now. "Keep

Inchin' Along" and "Steal Away to Jesus" again revealed the sensitivity of vocal balance and the deeply moving conception of this type of music that has made Mr. Johnson's group one of the best choruses before us today and his contribution to our musical culture a significant one.

Marian Anderson's songs were entirely from the classical repertoire; Mozart, Liszt, Tchaikovsky, Verdi and Griffes were represented. Her singing was excellent; sensitive, controlled, deeply understanding of the spirit of the music she portrayed. These qualities of a fine style were served by a voice of great range and of deep and lovely color. Her breath control always produced an entirely steady tone, her phrasing delivered the vocal line impeccably, and she possessed beautiful diction.

The voice is, moreover, immense in volume, yet very flexible. Sometimes the fortissimi upper register was not sufficiently covered to avoid harshness, but in general Miss Anderson's combination of a gorgeous voice and fine musicianship made her performance one of the most distinguished the reviewer has listened to this season. One would like to hear her sing Bach and Brahms.

TALLADEGA PIANIST HEARD IN FRANCE

TALLADEGA, Ala., Apr. 14.—(A. N. P.)—Prof. Tourgee DeBose, head of the department of music at Talladega College, and now studying in Paris, France, for the year on a Rosenwald fellowship, was highly acclaimed by a large French audience at a recent appearance at the Ecole Normale de Musique.

For quite a number of years Professor DeBose has held the distinction of being one of the foremost pianists of the race in America.

THRILLING STORY OF FICTION HAS REPLICA IN LIFE, AS YOUTHFUL SINGER CLIMBS TO SUCCESS

White Southerners, From Governor Of Mississippi On Down, Lend Millard Burwell A Helping Hand

JACKSON, Miss.—(ANP)—One of the strange stories that "Believe-It-Or-Not" Ripley has missed is that of Millard Burwell, a boy with a beautiful voice whom most of the influential white people in Mississippi, from Governor Mike Connor on down, have got behind so as to insure his success in an artistic career. Several years ago, the Heyward novel, "Mamba's Daughters," produced a pleasant effect on its colored readers because it showed how a colored mother strived to make possible for her daughter, Lisa, the finest possible career. In the end the mother's efforts had been crowned by an operatic premiere for her daughter before a distinguished New York audience.

But, of course, the Heyward tale was just a story—not real life.

The story of Millard Burwell is of the flesh. He is an honest-to-goodness Mississippi boy who early attracted attention with his beautiful voice and is now being groomed by white Mississippians for a concert at Carnegie Hall, New York, next fall.

Has Noted Teacher

Burwell, who is a baritone, was born in Meridian, Miss. After leaving the public schools, he attended the Meridian Baptist Seminary, Morehouse College, and Fisk University. Six years ago, his voice attracted the attention of Mrs. Max Leckner of Indianapolis, Ind., one of the foremost teachers of voice in the country. Burwell spent five years under her, a New Englander who held him in the strictest and most grinding routine. She then pronounced him fit to embark upon a public career as a singer.

His first concert was given in Indianapolis at Cropsey Hall. One critic wrote: "Mr. Burwell is a genuine artist. A voice smooth throughout all its registers makes it possible for this young artist to conceal every method by which he attains his ends."

From Indianapolis, Burwell went "back home"—to Meridian, Miss. On the 15th of November, he gave his first public recital at the City Hall there. The critic of the Meridian Star wrote on the following morning: "Last evening at the City Hall, Mil-

lard Burwell sang a recital to one of the largest audiences of colored and white people ever assembled in this city for a musical entertainment. Especially was he splendid as he sang the old songs of his ancestors. The classics he also sang equally as well."

Warm Reception

Since his home town recital, Burwell has been busy giving concerts in different parts of the state. On March 4, he was presented by the Hattiesburg Music club, a white organization, at the Mississippi State Teachers college, a white institution at Hattiesburg, and on March 17 he was invited to sing, unaccompanied before the members of the Legislature in the State House in this city.

Concerning his concert at the State Teachers college, Mrs. B. D. Moore, white, wrote in the Hattiesburg Daily American: "Burwell sang gloriously the songs of his fathers, a classical group, and a group of ballads. Burwell's voice is one of great beauty, smooth in texture, rich in quality, with splendid range and perfect diction."

On the day before Burwell sang for the members of the Legislature, the speaker of the lower house, Thomas Bailey, lauded Burwell and described him as one of Mississippi's greatest "finds." On the day that burwell sang, he was encored five times.

Has Influential Supporters

But it is doubtless not from his teachers, from the critics, from the mayors, and boards of trade of the principal cities of his home state, from the legislature, or the governor himself that Burwell's chief encouragement has come, but from the white musicians of the state, one of whom, a woman is now president of the Hattiesburg Music club, past state president of the Mississippi Federation of Music clubs, and is now the Dixie district president of the National Federation of Music Clubs. It was through her efforts that Burwell was presented at the State Teachers College.

On the morning following that concert he was invited into one of the wealthiest homes in Hattiesburg to meet a group of white citizens

who are interested in his career. A friend of Mr. Burwell reported: "Contrary to what one might expect, there was no 'back door' policy. There were about twenty guests, nor was there any timidity in the matter of shaking hands with a Negro that one always expects in the South. Of course, being southern bred, Mr. Burwell knew how to 'remain colored' in such a group, and at the same time maintain his own dignity and protect the dignity of his race."

Concerts In Sight

So pleased was Mr. Burwell's Hattiesburg hostess that she has been assiduous in making other contacts for him in the state while the group of twenty whom he met prepares for his Carnegie Hall debut. In addition to securing for him an opportunity to sing before the white state convention of Mississippi musicians early in April, this southern white woman promises in a letter to Burwell: "Right after the convention I'll try to have ready for you a list of all the clubs (white music clubs) and their newly elected presidents. I do hope you can secure several concerts this spring and while my assistance isn't much, I'm glad to do what I can for you—not only because you have a lovely voice, but because I believe you are deserving of it."

Other excerpts from her letter of encouragement follows:

"We are so glad you feel as you do about your concert in Hattiesburg. We were equally thrilled, not only because of the general success, but mainly because we were not disappointed in you. You more than lived up to our hopes."

Awaits New York Debut

"As to your spirituals, I do not believe you can be excelled. Never sacrifice them for anything. I still contend no white person can ever sing them as can the Negro, for the voice quality has to be back of them as well as a true understanding of the emotions which sponsored their creation."

In Heyward's story, "Mamba's Daughters," Lisa was a character in fiction who reached the highest artistic ranks through the sacrifices of her mother. But in the true story of Millard Burwell, he is a Mississippi boy who will reach the heights through the zealous aid of those queer southern whites who lynch and love you.

Will he be able to attract a full house to Carnegie Hall? There are enough southerners in New York to take care of that.

LAUREN WHITE
GETS DETT'S PLACE

HAMPTON INSTITUTE, Va.—An announcement of supreme interest

Offer Prizes For Musical Compositions

PHILADELPHIA, Pa., April 7—

(ANP)—The 1931-32 contest in musical composition held each year under the auspices of the Robert Curtis Ogden Association of this city and the National Association of Negro Musicians is still open for entrants. The prizes for the 1931-32 contest which will total \$1,000 are offered by Captain John Wanamaker, Jr., in memory of his father Rodman Wanamaker who originally granted the prizes.

The classifications in which compositions are to be entered this year are Class 1, "Song with Words," Class 2, piano compositions. There are two prizes of \$250 each to be awarded in each class. The class competition which was held open in 1921, calls for a symphonic work and must be a concert suite of not less than three numbers. It may be band, orchestra or choral. The prize offered is for \$500. Compositions should be sent to the Robert Curtis Ogden Association, in the Wanamaker store, Philadelphia, on or before July 15, 1932.

not only to the alumni and friends of Hampton Institute, but to all those interested in the development of the Negro musician, was made last week by President Arthur Howe when he stated that the new head of Hampton Institute's School of Music is to be Clarence Cameron White, noted Negro violinist and composer. He is at present studying in Paris on a Rosenwald fellowship and will return to the United States in the summer to begin his new duties on September first.

Mr. White first attracted attention as a gifted violinist while a student at the Oberlin, Ohio, Conservatory of Music. He then spent several years abroad as a private pupil of M. Zacharewitsch, one of Russia's most famous violinists and studied composition with Coleridge-Taylor, noted Negro composer. On his return from Europe he settled in Boston, where he became one of the leading musicians of that city, both as concert soloist and as teacher. Since then he has gained an enviable reputation in this country both as soloist and composer, being acknowledged the most finished violinist his race has produced in America. For distinguished achievement as violinist and composer he was awarded a first prize and a gold medal by the Harmon Foundation of New York, and

Atlanta University conferred upon him the Master of Arts degree. At the present time Mr. White is at work on an opera, "Ounga," based on Haitian history, which is expected to be presented with a complete Negro cast in Paris in the fall prior to the American production. The opera deals with Haitian history during the period of Dessalines, first king of the island. His arrangements of the Negro spirituals, for voice and piano, are widely used in both America and Europe, and his compositions have been programmed by Fritz Kreisler and many other world famous violinists. He has also contributed articles to the "Etude," "Musical Courier," and other well known magazines.

But Mr. White is not only famous as a professional violinist. His appointment as director of Hampton Institute's School of Music is important for an additional reason, for he has already proved his ability as teacher and administrator. For six years he was director of music at West Virginia State College. During his work there the Young Men's glee club, under his direction, made eight records for the Brunswick Phonograph Company and gave several radio broadcasts from New York and Philadelphia. He also directed performances of Coleridge-Taylor's cantata "Hiawatha," and of Handel's "Messiah." His presence at Hampton Institute will give to this school of music an exceedingly strong instrumental group, and it is hoped, make Hampton Institute an ever growing center of interest to students who are anxious to develop that phase of music.

Mr. White is a member of the American Society of Authors, Composers and Publishers, and a former president of the National Association of Negro Musicians.

Mrs. Beatrice Warrick White is a well known pianiste. Educated in the Washington public schools, she taught in the school system there for four years. She has studied piano, theory and public school music in Boston, and at the Oberlin Conservatory of Music. For 10 years she taught in Boston, and later was head of the piano department and teacher of theory and public school music at the West Virginia State College.

MARION ANDERSON, CONTRALTO, JOINS WITH THE HALL JOHNSON NEGRO CHOIR IN AN EVENING OF NOTABLE SINGING

By LUCIEN H. WHITE

For her only scheduled concert in New York City for the 1931-32 season, Marion Anderson, distinguished contralto, was presented in conjunction with that equally famous group, the Hall Johnson Negro Choir, in a joint recital at Carnegie Hall on Tuesday evening, April 5.

The concert was the seventh and last of the Columbia Concert Series, by the Columbia Concerts Corporation of Columbia Broadcasting System, Inc., with Miss Anderson under management of Arthur Judson Inc., and the Hall Johnson Choir appearing by special arrangement with its manager, William C. Gassner of Steinway Hall.

Under this eminent auspices, the recital drew a large and sophisticated audience, both tiers of boxes being filled with patrons in full evening attire, and with few vacant seats in parquet, dress circle and balcony.

Miss Anderson was in gorgeous voice, particularly in the middle and lower registers. In the upper registers, while there was ample volume and flexibility, there was a slight tendency to whiteness of color and thinness of tone.

In her opening group, leading off with a 16th century Old English song, "To the Queen of Heaven," the singer brought fervor and devotion, the atmosphere needful to a proper interpretation of the Gloria Tibi Domine. Delightful renditions were given of two Italian songs, "Spirate pur, Spirate" by Donaudy, and "Pur dicestee, o boc ca bella" by Lotti. Her fourth offering was the air, "Alleluja," from the Mozart Motet; "Exsultate."

This number, perhaps, was the most taxing of her program, and was the one that revealed whatever weakness there might be in the upper register. But notwithstanding his, it was a fluent and authoritative piece of singing.

Compositions by Liszt and Verdi comprised the second group, and songs by Tchaikowsky, Griffes and Chaminade made up her third offering. For her final appearance, Miss Anderson sang two Spirituals, "Fix me, Jesus" and "Deep River," with the Choir supplying the accompanying harmony. These were arrangements specially made by Mr. Johnson, as were all of the choral arrangements used by the Choir.

Hall Johnson, as usual, personally directed the Choir in its work. To those who have heard this group of singers, under his direction, this statement is sufficiently illuminative of the fact that their singing was superbly thrilling. To a greater degree, perhaps, than the original Choir, now on the road with "The Green Pastures," this concert group responds instantaneously to every mood and impulse of its director.

Directing without a baton, using only his hands, arms, and sometimes his shoulders and body, Mr. Johnson seems to possess the ability to transmit through an electrical current from the tips of his long, prehensile fingers to each of the thirty-odd singers, that dynamic impulse which brings from them an absolute vocal obedience.

When you add to this the fact that the group is composed of voices that are of par excellent tonal quality, and that they blend with magic sweetness into the many and peculiar harmonic structures which distinguish Mr. Johnson's arrangements, you have the sine qua non of ensemble singing.

Choral numbers by the entire group included "Mos done travel-

lin," "Steal away to Jesus," "Wade in de Water," "Honor!" "Po Mo'ner go a Home at las'," "Little black rain is a-comin'," "Casey Jones," "Carry me back to Old Virginny" and "St. James Infirmary Blues." The male section sang "John Henry," "Keep a-inching along" and "Ezekiel saw de wheel." The last two had to be repeated and then the men added "Old Black Joe." At the end of the program hundreds in the audience would not leave until the choir had added other numbers.

William King of Philadelphia, who has served as accompanist for Miss Anderson during most of her concert career, was at the piano, giving the same polished and finished service for which he has become known.

Jester Hairston is billed as assistant conductor to Mr. Johnson, HONOR "FATHER OF THE BLUES."

The American Society of Composers Authors and Publishers has honored W. C. Handy, known as "the father of the blues," by giving him a Class A rating. He was formerly in Class BB. By a unanimous vote of the Writers' Classification Committee of the society this step was taken in recognition of "the activity of Mr. Handy's numerous compositions." The elevation to a higher grade carries with it an increase in revenue and benefits as member.

A few years ago when Mr. Handy was invited by the chairman of a Program Committee to give a talk on "The Birth and Evolution of the Blues" before members of the Young Women's Christian Association, some questioned the wisdom of permitting him to appear under such auspices, but the wishes of the liberal element prevailed. The address not only proved to be instructive but it carried a message of pride in race.

The Negro has given the world the only distinctive American music that has attracted general attention. "The St. Louis Blues" and "The Memphis Blues" do not reflect the religious fervor of a downtrodden people as "Deep River" "Go Down Moses" and "All God's Chillun Got Wings," but they poignantly express a racial mood with which we are very familiar. W. C. Handy was the first composer to recognize and appreciate this type of music, which he has interpreted to and translated for the general public.

By advancing him to Grade A, the American Society of Composers, Authors and Publishers has at the same time automatically placed a higher evaluation on the blues.

She Composes



Miss Bertha Russell Baldwin, youngest daughter of David H. Baldwin and the late Mrs. Ellen J. Baldwin of Fayetteville, N. C., has composed a song book of twenty-nine little songs. They all have rhythm, pep, and meaning, and are very easy to memorize. These little songs pertain to child life. Different names that are familiar and pleasing to children are used. They are songs that children will enjoy for life.

Miss Baldwin is a lover of children, especially the smaller ones. During the past winter she was the music teacher at the East Arcadia Graded School at Acme, N. C. Here her pleasant labor with the little ones radiated music throughout the entire community.

Miss Baldwin is a graduate of the Fayetteville State Normal School, Fayetteville, N. C. For information regarding Miss Baldwin's book write her at Fayetteville, N. C.

Music-1932 1,700 CROWD HIGH AUDITORIUM AT FIRST CONCERT

Joint Appearance of Organizations First in Country.

WORKS OF LOCAL COMPOSERS USED

May Give D.C. Concert, says Huber.

An appreciative audience estimated at 1,700 persons crowded the auditorium of the Douglass High School Thursday night, to hear the first joint recital of the colored municipal orchestra and chorus, composed of musicians and singers totaling three hundred.

The presentation of the two organizations was made under the direction of the Municipal Department of Music.

The auditorium was crowded to the doors by 8 p.m., with every available parking space in the vicinity of the school occupied before the first number was rendered.

The orchestra of 85 pieces, occupying a platform that had been extended over the first few rows of seats and banked with ferns and palms played for their first number, under the direction of Charles L. Harris. Haydn's symphony "Surprise," in G minor.

The orchestra appeared to best advantage in the first movement. The only apparent weakness in the ensemble seemed in the wood wind section. While the piano is not generally used in symphony orchestras, the sympathetic work of Howard D. Carter at this instrument was a unifying factor throughout the concert.

The appearance of W. Llewellyn Wilson, director of the municipal chorus, at the conclusion of the first orchestral numbers met with deafening applause and the Richard Wagner's "Hall, Bright Abode," from its opera, "Tannhauser," was rendered as the first choral offering. This selection, considered the most difficult of operatic arrangements for both orchestra and chorus, was expertly done.

The orchestra then rendered, "Irish Tune from County Derry," by Percy Grainger, which was followed by a group of three numbers by the chorus. "The Bells of Notre Dame," by Gus-

tav Klemm, a Baltimorean; "Swing Along," by Will Marion Cook, and "The Lost Chord," by Arthur Sullivan.

In these numbers, the chorus attained its greatest heights. In "Swing Along," the chorus used the Capella style, by which Director Wilson was able to bring out the finest talents of his group.

Mr. Klemm, who was in the audience, said that he had never heard his composition rendered so well.

Special Arrangement

The chorus was grouped in an unorthodox fashion with the male voices in the center surrounded by female voices on both sides and in the rear. The arrangement was apparently an experimental effort in which an attempt was made to convey a definite choral effect to all angles of the auditorium as it was noticed that the altos and sopranos were distributed in groups on both flanks of the ensemble. The results were gratifying.

The last number of the orchestra was "Romanza," by James O. Jones, a local composer, and a violinist in the orchestra. He was forced to make several bows in answer to applause. Encores were not permitted.

The last numbers of the chorus were, "The Bridal Chorus," from the cantata, "Rose Maiden," and "The Great Awakening." In the latter number both piano and organ accompaniment were used with Miss Dukye Wood at the piano, and Mrs. Katherine White at the organ.

Huber Pleased

Municipal Director of Music Frederick R. Huber, white, was pleased with the evening's performance. In a statement to the AFRO he declared that he considered the night's offering one of the biggest things musically in the country, and declared that this was merely the beginning of a far-reaching program. Additional concerts will be given this season, he said, with a possible concert of the two organizations in Washington, D.C.

The Negro on the Air

By VERE E. JOHNS

To sit in some people's homes and listen to the radio one would think their entire mentality was made up of blaring jazz music. They feverishly turn the dial from one jazz band to another and nothing else seems to hold them for a moment. A violin solo—a nice singer—a symphonic choir—a interesting talk—a dramatic sketch—they don't listen long enough even to find out what it is. Just jazz, which they either play so loud that it disturbs everyone in the place, or just turn it on and carry on with their conversation while they listen subconsciously. This latter seems to be a habit. Have you noticed the people who turn on the radio for your entertainment and then talk to you all the time so that you cannot concentrate on the program?

MARIAN ANDERSON

The elements were not kind to radio fans on Sunday, still we caught Marian Anderson and her beautiful contralto over WJZ at 3:30 p. m. She is one of our outstanding artists and one of whom we can be unreservedly proud. Musically speaking what has Kate Smith got to offer beside Marian Anderson? Absolutely nothing. But Kate Smith is "Queen of the Air" and draws down a fat roll for commercial singing. Because the radio fans have deluged her with letters. If we would do the same for Marian Anderson she too would get good commercial programs.

JEAN STOR CHOIR

Glad to see this fine group forging ahead. They sang nicely over WMCA at 6:30 p. m. And this week they appear at the Harlem Opera House on 125th street. Now there's a group of singers that some group of Harlem Commercial men could well sponsor to their advantage, and so put Harlem business squarely on the map. A properly publicized Sunday program by this choir would hold a large number of listeners, and if the advertising end was properly tied up, it would be of advantageous result to the sponsors. And this goes for other things too—some of our fine orchestras. Isn't it a shame that not a single Negro artist on the air is backed by Negroes' money? And we are supposed to be making progress.

GIVE IT A NAME

WLTA announces 'Colored Folk Music' and leaves us to guess who and what it is. We all know that the Negro gave America its music, but it now belongs to the American people and has a distinct name. So have any orchestras who play it. We do not quite like the designation. It sounds stupid and I don't think the stations themselves know what they are talking about. The foggy idea at the back of their heads is that a lot of people like to listen to the kind of music more commonly associated with our people. Yes, they like it, because it is good.

Tune In On These:

LET US TUNE IN
WABC:—Fisk University Chorus Sundays 9 p. m.
Mills Bros., Mondays and Thursdays, 9 p. m.
Noble Sissle, Mondays, 12:30 a. m.
Don Redman's Orch. Mon., Wed., Thurs. and Sat. 11 p. m.
WJZ:—Sketch, "Careless Love" Sundays 12:30 p. m.
Blue Rhythm Boys, Fridays 12 m. n.
WEAF:—Marionettes with Eva Taylor, daily 11:30 a. m.

Blue Rhythm Boys, Mon., Fri. and Sat. 6:45 p. m.
The Southernaires, Sundays 10.00 a. m.
Duke Ellington's Orch., 11.45 p. m.

WOV:—Jean Stors Choir, Sundays 10.15 a. m.
WINS:—Jean Stors Choir, Sundays, 6 p. m.
Howard (Uke) Joyner, Fridays 5.15 p. m.
WPCH:—Ida Dewey, Saturdays 3.00 p. m.
WPAP:—Myrtle Anderson, Fridays 12.15 p. m.
WRNY:—Radio Buddies — Andrew Pendleton (Tenor), Hank Duncan (Pianist), Thursdays 11.15 a. m. (WEVD) —Saturdays 1.30 p. m.

And then send in our Fan Mail.
Gets French Ovation



TOURGEE DE ROSE
Head of the music department at Talladega college, who is studying in European conservatories on a Rosenwald fellowship. He was highly acclaimed by a large French audience at a recent appearance at the Ecole Normal de Musique.

Overwhelming Ovation Is Given To Hampton Choir, Messrs. Hays And Howard

RICHMOND—The Hampton Institute Choir, assisted by the Hampton Institute Symphonic Orchestra, directed by Ernest Hays and Wesley I. Howard, respectively, appeared in concert here at the City Auditorium under the auspices of the Richmond Chapter of the Hampton Institute Alumni, before an enthusiastic audience that almost filled the City Auditorium. This internationally known and world famed choir and the newly formed Symphony Orchestra, which appeared here last Friday evening, took Rich-

mond by storm. Wesley Howard and his orchestra scored in Dubois' Oratorio, assisted by the choir and Ernest Hays at the piano, after which the choir, orchestra and audience joined in singing "Hampton Alma Mater Song." On the appearance of the choir, it was greeted with a rousing ovation from the audience. Messrs. Hays and Howard also were loudly acclaimed with round after round of applause. One of the singers, Miss Elizabeth Collins, was taken ill during the concert and had to be carried from the stage by two other ladies, your correspondent was informed, however, at the close of the concert, that Miss Collins was "all right, thank you." The auditorium was very warm and it appears that Miss Collins fainted.

Wins Ovation

Amsterdam news



TOURGEE DE ROSE, pianist, who was highly acclaimed by a large French audience when he appeared at L'Ecole Normal de Musique. Mr. DeRose, who is the director of the Music Department at Talladega College in Alabama, is studying in Europe on a Rosenwald fellowship.

Negro Municipal Band Makes Debut

BALTIMORE—A colored chorus of 300 voices and an 85-piece municipal orchestra, both financed by the city of Baltimore, made their debut here last Thursday before an audience of 2,000 persons. This is the first municipal colored band in the country. Its conductor is Charles L. Harris.

TRIBUNE
Ocala, Fla.

MAR 12 1932
One's Own Songs

How far a singer should go in using his native lieder in his programs is the question suggested by the concert here of Roland Hayes. The lieder of the American negro, if he has any, are the spirituals which the plantation darkies long ago evolved from African chants, religious revivalism and slave longings. These spirituals are the lieder for Roland Hayes despite all the cosmopolitan training and artistic experience he has had.

For these spirituals are the things Ronald Hayes does best. They are likewise the songs which the public, at least the southern public, prefers that he sing. No one can sing spirituals as a negro does. No other negro can sing them s Roland Hayes does.

Why, then, the question comes, should he not have included more of his own lieder in his programs? Why should any singer give three-fourths of his program to German and French and Italian and Russian and what not, and only a small part to his native songs in his native tongue? Music, after all, is an emotional experience in which the performer attempts to pass on the emotions that sought outlet in composition. This emotional exchange flows less freely when the channel is a foreign language or an alien experience.

It is well enough, no doubt, for singers to reach far and wide for their songs since it is indeed true that music is the truest international language. Let Roland Hayes, with his undoubted artistry and great musical equipment, bring the gems of Schubert and Rachmaninoff and Caesar Franck to his own race and to others who are glad to pay his genius tribute. But would it not be better in the long run, would it not be truer artistry, to cling a little more closely to

those songs which one sings best and which the public wants to hear?

Shouldn't Roland Hayes give more of his programs to negro spirituals than to all the rest of music? And should not, to continue the question, John McCormack yield to public desires and give a preponderance of his program here next Sunday to the Irish heart songs for which he is known? The question is a broad one, but it is timely to raise it here.

Birmingham Age-Herald.

WHITE HEADS MUSIC SCHOOL AT HAMPTON

Noted Violinist, Now in
Paris, Will Begin New
Duties September 1

HAMPTON INSTITUTE, Va. — President Arthur Howe announced this week that Clarence Cameron White had accepted the position as head of the Hampton institute Music school.

At present Mr. White is studying in Paris on a Rosenwald fellowship and will return to the States some time this summer to begin his new duties, September 1.

Mr. White takes the post made vacant by the resignation of Nathaniel R. Dett, who resigned last year to devote his entire time to creative work.

Mr. White first attracted attention as a gifted violinist while a student at the Oberlin, Ohio, Conservatory of Music. He then spent several years abroad as a private pupil of M. Zacharewitsch, one of Russia's most famous violinists and studied composition with Coleridge-Taylor, noted Negro composer. On his return from Europe he settled in Boston, where he became one of the leading musicians of that city, both as concert soloist and as teacher.

Gained National Fame

Since then he has gained an enviable reputation in this country both as soloist and composer being acknowledged the most finished violinist his race has produced in America. For distinguished achievement as violinist and composer

he was awarded a first prize and a gold medal by the Harmon Foundation of New York, and Atlanta university conferred upon him the master of arts degree.

At the present time Mr. White is at work on an opera, "Ounga," based on Haitian history, which is expected to be presented with a complete Negro cast in Paris in the fall prior to the American production. The opera deals with Haitian history during the period of Dessalines, first king of the island.

His arrangements of the Negro spirituals, for voice and piano, are widely used in both America and Europe, and his compositions have been programmed by Fritz Kreisler and many other world famous violinists. He has also contributed articles to the "Etude," "Musical Courier," and other well known magazines.

Is Teacher of Ability

But Mr. White is not only famous as a professional violinist. His appointment as director of Hampton Institute's School of Music is important for an additional reason. He has already proved his ability as teacher and administrator. For six years he was director of music at West Virginia State college.

During his work here the Young Men's Glee club under his direction made eight records for the Brunswick phonograph company and gave several radio broadcasts from New York and Philadelphia. He also directed performances of Coleridge-Taylor cantata, "Hiawatha," and of Handel's "Messiah."

His presence at Hampton institute will give to this school of music an exceedingly strong instrumental group, and, it is hoped, make Hampton Institute an ever growing center of interest to students who are anxious to develop that phase of music.

Mr. White is a member of the American Society of Authors, Composers and Publishers, and a former president of the National Association of Negro Musicians.

His wife, Mrs. Beatrice Warrick White, is a well known pianiste. Educated in the Washington Public school system for four years. She has studied piano, theory, and public school music in Boston, and at the Oberlin Conservatory of Music. For ten years she taught in Boston, and later was head of the piano department and teacher of theory and public school music at the West Virginia State college.

Wannamaker Contest For Negro Composers, 1932

For the sixth consecutive year, Negro composers of music will have an opportunity to participate in the Wannamaker Contest in Musical Compositions, in which awards totalling \$1,000 will be made

this year, sponsored by Capt. John Wannamaker jr., in memory of his father, the late Rodman Wannamaker, who inaugurated these contests in 1926.

The contest is conducted under auspices of the Robert Curtis Ogden Association in the Wannamaker Store, Philadelphia, and the National Association of Negro Musicians, Inc., the awards being made at the annual session of the latter named body in August.

The classifications for this year are Class 1, Song with Words, and Class 2, Piano Compositions. In addition, Class 4, continued from 1931, A Symphonic Work, will also be contested for. The award for Class 4 is \$500, and Classes 1 and 2, \$250 each.

The Symphonic Work must be concert suite of not less than three numbers, for band or orchestra, or a Choral Work, with quartet or solo parts as desired, with orchestra or organ accompaniment, limited to not over ten minutes for its rendition.

All compositions must be sent to the Robert Curtis Ogden Association, Wannamaker Store, Philadelphia, on or before July 15, 1932. They must be written specially for this contest, and in ink on printed music paper. Compositions must be plainly marked with the class number in which it is entered, signed with an assumed name, with the composer's real name in a sealed envelope, on the outside of which the assumed name is written. The contest is limited to residents of the United States or its territories.

In announcing it, the sponsors declare that each year has shown marked degree of efficiency, a tendency toward a finer and higher level.

PRINCE IN RECITAL

CHICAGO, Apr. 28. (AP) — Prince Modupe Paris, African baritone who is director of African music at the Chicago World's Fair, appeared in a program of native African songs Monday in Fullerton hall of the Chicago Art Institute. He was accompanied by Princess Vivian Paris.

Negroes See Hoover and Pose For Photo

WASHINGTON, May 11 (AP) — President Hoover Wednesday greeted in his office six Negro members of the Flske university jubilee singers from Nashville, Tenn. After entering the executive's office the group, which recently sang before King George and Queen Mary of England, waited in the White House offices until the president was free to stand with them on the south lawn of the White House for a photograph.

Goes to Hampton
Cable



CLARENCE CAMERON WHITE

Distinguished violinist, composer and teacher, has accepted the post of music school head at Hampton institute. He fills the position made vacant by the resignation of Nathaniel Dett. Mr. White, now in Paris, will begin his new duties September 1.

Music-1932

Kates Neg

Best For Negroes

'VOICE OF ST. LOUIS'

OFFERS NEGRO AIRS

Major N. Clark Smith, widely known composer and arranger of negro melodies, and his Jubilee Chorus of 16 negro vocalists, and the Symphony Ensemble, under the direction of Carl Rosow, will be featured in a presentation of original negro music, to be heard during the "Voice of St. Louis" broadcast over WGST from 9:30 to 10:30 a. m. Sunday. The program will originate in the studios of KMOX, Columbia's outlet in St. Louis.

NEGRO COMPOSERS

WIN DAILY NEWS

SONG CONTEST

Composition Written By
Mercer Cook And Thomas
Blandford Is Best

The song, "Hold Up Your Hands in the Name of the Law of Love" written by Mercer Cook, Howard University French professor, and Thomas Blandford, 1011 Nineteenth street, northwest, was announced Tuesday as the winner of the song writing contest sponsored by the Daily News and Station WMAL.

The winning song will be published by Kate Smith, well known radio singer. She will feature it on a coming program on the Columbia network.

The Howard professor's song was adjudged the best song by the voters over 700 other songs. The rules of the contest called for a vote on the songs and the names of the composers were withheld until the vote was ready to be announced.

Cook who lives at 2260 Sixth street, northwest, is at present attending summer classes at Columbia University in New York City. He recently wrote that popular number, "Stop the Moon, Stop the Sun, My Gal's Gone."

His co-composer, Blandford, a Howard University graduate, has been in Freedmen's Hospital for over a month critically ill. Word that his song had won the contest was conveyed to him at his bedside Monday night.

CHICAGO, July 14—(ANP)—Dis-suppress his own peculiar talent. I am told that in certain schools the singing of spirituals is discouraged by the Negro himself. It should not be encouraged at the expense of depriving the Negro of an opportunity to place himself on terms of cultural equality with other children. But neither should it be discouraged at the cost of depriving him of his own birthright.

Mr. Stinson quotes Mrs. Paris as saying a perfect assimilation of European music as America has inherited it. But it would be a pity if the Negro should grow one-sided in a musical nature which at present boasts both extraordinary receptiveness and extraordinary originality.

Mr. Stinson believes that in this question Mrs. Paris has touched upon the most interesting phase of any race question. He states that it is difficult to view the Negro as a homogeneous mass and points at the distinctions between the northern and the southern Negro and the educated and the uneducated. But, he insists, there is a certain vigor in the Negro's characteristics which forces him to be viewed as a Negro rather than as an America, an influence which is a handicap as well as an advantage.

"Musically, however, the answer to the question is very simple," Mr. Stinson states. "The Negro is quite right in striving to assimilate as much of the European procedure and output as he likes. But he would be very foolish to take the extravagant step of abandoning his own native gifts. The Negro possesses a musical talent which the Aryan could never imitate. This talent should certainly be preserved by the race through whom it has been developed."

"And it should assist him to self-esteem. He should not even be too restive when the white race seems to be exploiting it in the theater, for instance, at what the Negro may feel to be his expense. When the white race enjoys the Negro it may seem to be depreciating him, but it must never be understood as wanting in admiration and approval of him. For these reasons it is a pity that the Negro has a tendency to

"I have always deeply admired showing a perfect assimilation of European music as America has inherited it. But it would be a pity if the Negro should grow one-sided in a musical nature which at present boasts both extraordinary receptiveness and extraordinary originality."

St. George's Was The First Episcopal Church In New York To Sing Spirituals

NEW YORK CITY—(CNS)—Harry Burleigh, the noted baritone, celebrated his thirty-eighth year with the choir of St. George's Episcopal Church here Sunday, May 15. Associated with Mr. Burleigh in his work at St. George's Church is Mr. George W. Kemmer, white, the church's organist and choirmaster.

Mr. Kemmer an admirer of Mr. Burleigh's arrangements of Negro music, has devoted his life to choral and religious singing instruction. His work at St. George's Church has attracted wide attention, and members of his adult choir journey from Long Island, Westchester, and New Jersey at least one night a week as well as on Sunday to participate in practice and recitals under his leadership.

After twelve years as organist and choirmaster at Grace Church, Orange, N. J., Mr. Kemmer was called to his present post in September, 1923. He had heard of Mr. Burleigh's Negro spiritual adaptations and, in his own words, was "amazed to find that none of Mr. Burleigh's spirituals had been sung in the church in which he was a soloist."

Throughout his first winter at St. George's Church, Mr. Kemmer labored to train the choir in the art of spiritual singing and was rewarded in the spring of 1924 when more than 1,000 persons were turned away from the doors of St. George's at the first of the annual spiritual recitals.

At all services Mr. Kemmer conducts the choirs from his seat at the control of the church's three organs.

"The spiritual is a folk melody," Mr. Kemmer said. "It is not an original composition. In order to derive its true benefit, it must be treated sincerely; all dialect must be omitted so that its real depth of feeling is drawn out. The spiritual is the religious outcry of a race held long in slavery, and as such represents the deep, pious fever of the human heart."

The first series of Negro spiritual services ever given in an Episcopal Church in New York was instituted by Mr. Kemmer at St. George's Church in 1924, and similar services have been held under his direction every year since that time. These recitals are featured by the solos of Mr. Burleigh.

STAMFORD, CONN.
ADVOCATE

JUL 22 1932

STADIUM OPERA

Possibly grand opera in America is at the beginning of a development greater than this form of art has yet had anywhere. Opera abroad has usually been on a rather small scale—in small theatres, with small companies, reaching few people at a time. American handling may make it really "grand" in its scope and vast in its appeal.

Cleveland has been holding an opera season in its new stadium, attracting audiences of ten thousand to fifteen thousand night after night for "Carmen," "Aida," and other standard operas, along with a great Negro operatic spectacle. The crowds are said to be the largest on record for such entertainment. And there is no apparent reason why they should not be much larger.

There are many stadiums in the United States capable of seating twenty thousand to thirty thousand people in such positions that they could see and hear adequately, with the aid of loudspeakers, as the audiences did in this case. In fact, it may be said that the microphone and loudspeaker themselves are creating a new operatic age. Properly controlled, this device might bring the voice of a great singer adequately to one hundred thousand people assembled in one place.

The combination of sheltered bleachers and open sky, with great space, permits spectacles in such pieces as "Aida" splendid beyond anything formerly possible. Wagner, Sophocles and Shakespeare would have appreciated the possibilities. We shall doubtless see much progress along this line in the next few years. Our stadiums may come to be used as much for artistic purposes as for athletics

PORTLAND, ORE.

JOURNAL

JUL 24 1932

UNDER THE BLUE

OUT under the blue sky in a beautiful Oregon summer, music rolled heavenward as thousands of applauding Portlanders listened.

It was in the Multnomah stadium. The singers were 100 members of the Portland Negro chorus. Their concert, mostly made up of Negro spirituals, was a delightful hour of music that was an appeal to the higher emotions.

Solos by Jessie Cole Grayson, well known Portland contralto with a voice of wonderful appeal, were alone worth all the trouble and cost of attending the concert. The same is true of James McArthur, a remarkable basso, who sang "Old Black Joe" with a power and feeling rarely heard.

The chorus is to appear again at the Stadium in two weeks with a

complete change of program. The setting, the stars and blue above the voices blended in strains and melodies that reach the inner feelings of humanity, make the occasion unusually attractive. Music is the universal language. It is a language that requires no interpreter to explain its meaning. The melodies of the Negro spirituals are their own interpretation and in a field all their own.

Acclaim C. C. White's Haitian Opera

PARIS, France, Aug. 5. — Clarence Cameron White, composer, who has recently completed his Negro opera, "Ounga," in Paris, returns to America this month after spending two years here under a Rosenwald fellowship grant. Mr. White's stay in Europe has resulted in much honor and appreciation being shown him by many Europeans high in musical and literary circles.

The French critics who have heard the score of his newest work are most enthusiastic in its praise. One composer, himself a pupil of Massenet, said: "Ounga" is lyrical and most original. I wish I had written it myself. I have no doubt of its success. Others have called it a "masterpiece," which is all gratifying to Mr. White's friends on this side of the Atlantic as well as in America.

Here we have, for the first time, a real Negro opera—not "a glorified pageant"—written and scored by a trained and gifted Race composer upon the accepted European standard of grand opera.

To get his material for the work Mr. White, with characteristic thoroughness, together with his collaborator, John F. Matheus of Institute, W. Va., went to Haiti, where they collected first-hand authentic matter. "Ounga" deals with the stirring period of the Haitian revolution when the black armies under Dessalines drove out the French under General Leclerc, brother-in-law of Napoleon.

With a sincere belief in the possibilities of the Race singer and actor to accomplish something far above the present type of revue entertainment, Mr. White interrupted his career as a concert violinist and resigned his position as head of the music department at Institute, W. Va., to put his best efforts into the creation of a new vehicle for the Race artist.

That he has accomplished his task by the production of this great work will be no surprise to those who know Mr. White, whose ideals and musical achievements, both as violinist and composer, have put him in a class with the best. His compositions are now widely used on the concert platform. Twice during the past music season his string quartet was enthusiastically received by elite French audiences. On his return to America he will begin his duties as head of the musical school at Hampton Institute and inaugurate plans for the production of his opera, the premiere of which we await with eagerness.

MUSICIANS HOLD ANNUAL MEET IN KNOXVILLE; 2,000 ATTEND

By MAUDE ROBERTS GEORGE

KNOXVILLE, Tenn., Aug. 26.—The opening session of the Tennessee conference opened with a rally meeting Sunday afternoon at Logan Temple M. E. church. The audience was a capacity one, composed of citizens of both races with James G. Beck as master of ceremonies.

Miss Alice Carter Simmons of Fisk university, Nashville, Tenn., was responsible for the program, which was carried out with great assistance rendered by Mrs. J. G. Beck, and accomplished the task in a few days after her arrival in Knoxville. As the plans which had been arranged for the meeting of the National Association of Negro Musicians were canceled after the economy decision rendered by the board of directors of the organization, Miss Simmons has been doing extension work in community music and is a member of the faculty of Fisk university music department, and felt that the interest which had been created should not be lost; hence her greatly appreciated and successful effort.

Mayor Is Speaker

Welcoming addresses were given to the musicians by Mayor John T. O'Connor, Dr. Kelly Griffin, president of Knoxville college; Harry Clark, superintendent of schools, and Editor W. L. Porter. Response was made by Mrs. Lillian LeMon of Indianapolis, Ind., president of the National Association of Negro Musicians. Mrs. Maude Roberts George of Chicago, a member of the board of directors, was presented and gave to the audience a few facts about the personnel and achievements of the National association as well as the aims of the organization. Invocation was given by Rev. J. C. Brower and the benediction by Rev. J. L. Carey.

Monday morning the session was called to order by Miss Alice Carter Simmons. The following chairmen of committees were named: Mrs. E. M. Groves, round table; Harriet I. Robinson, community singing; pri-

vate lessons, Mrs. Lillian LeMon, and church music, Maude R. George. Mrs. E. M. Groves of the Atlanta public schools addressed the conference on "Public School Music in the Atlanta Schools." There are two departments, namely, elementary and high school. The Booker T. Washington high school has 2,800 students in the senior high school. Mrs. Groves conducts a glee club of 100, and besides class instruction they maintain quartets, trios, octets and solos. The young people were trained in excerpts from operas and made such a fine impression that the superintendent has agreed to the suggestion that they be taught an entire opera for presentation as a part of the school activities.

Educational Courses

Mrs. Groves outlined the great use

that can and should be made of the educational courses in music over the radio, rather than the attention given to hearing jazz music over the radio. She expressed the feeling that teachers and musicians should use every effort to combat the power that jazz is wielding over our young people. An address upon "Publicity as It Concerns the Musician" was given by Maude R. George of Chicago. Discussion followed each address and helpful information was gained thereby.

The children's program was rendered in the afternoon, with Mrs. E. M. Saunders presiding. The program was excellent throughout. The opening number was exceptionally rendered by Miss Ruth Graham, Marcelus Saunders and Wilhelmina Jones, all of whom were rarely talented, and their performance gave evidence of careful preparation.

Miss Alice Simmons presided at the Monday evening program, which opened with the singing of the Negro National anthem, by Johnson, led by Miss Harriet I. Robinson. Miss Simmons gave a history of the national organization during the course of the program, telling of its growth from two meetings called by musicians—one at Chicago and the other in Washington—which decided to unite and form one organization and held its first convention in Chicago in August, 1919.

Soloist Good

Mrs. C. Douglass of Knoxville, a soprano, sang very beautifully as the opening soloist. Ozaana Vineyard, also of Knoxville, was a charming soloist and should be heard again during the conference. Miss Cruzet of Alton, Ill., read two numbers with grace and much talent. She is a high school girl and was accompanied at the piano by Mrs. Lillian LeMon. The Overtop Jubilee Singers from Bristol, Tenn., were then presented

in a program, being introduced by William Bradley of Knoxville. William Simon, F. M. Brown, I. J. Franklin, C. B. Banks, E. A. Harrington, J. H. Pope, pianist, and Mattie Harrington, with Eugene Brown, manager. They rendered spirituals and "The Rosary." The audience was enthusiastic in their applause and they were forced to respond with encores.

The list of visiting musicians includes: Lessie Spurlock, Philadelphia, Pa.; Ida M. Wallace, St. Louis, Mo.; Harriet I. Robinson, Dr. and Mrs. Crusat and Miss Grusat, Lillian Graves and Mrs. H. B. Coates of Alton, Ill.; Emma J. Hines, Nashville, Tenn.; Essie M. Groves, Atlanta, Ga., and E. B. Brown and the Overtop Singers of Bristol, Tenn.

AMERICAN NEGRO MUSIC

We suspect that there is little more than the inspired search for truth in the recurrent efforts of certain zealous scholars to trace the source of the Negro Spiritual. Indeed, it seems a little odd that until the Spirituals became accepted by music authorities abroad as the only original American music, Americans with few exceptions were not concerned with their origin, and still less their preservation. Especially is this true of the South. For two hundred years these songs had come up from the cotton fields and cabins. They were as much a part of the Negro as the color of his skin or the texture of his hair. And yet they were just "nigger songs" until the great world of music acclaimed them as the only music indigenous to America. Then it was that diligent scholars started the painstaking and laborious task of finding their source, of collecting and amassing voluminous data by which ultimately they were enabled to announce that the Spirituals are not the creation of the enslaved black but rather the creation of the rural white. Not from the hearts of the weary and heavy laden have come "these songs of sorrow, love and faith and hope," as we were wont to believe, but from the religious revivals of rampant Methodism which flourished in the rural districts of the South, is the latest dictum of American scholarship. It requires a tremendous amount of research to find any

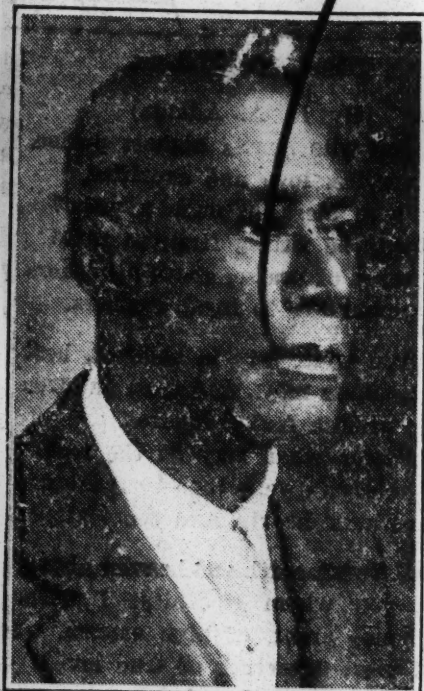
significant similarity between the revival hymns of southern rural Methodism and the Sorrow Songs of the Negro. It requires not only research but no small amount of imagination. The rural South still exists, as does rural Methodism with its camp meetings and revivals. And it is worthy of note that with all the genius with which the native Anglo-Saxon is endowed, he has never been able to give these hymns any characteristic save that of rural revival tunes.

It is patent that the Negro employed the language of Christianity and perhaps was influenced by the melodic strains of the songs which he heard in his new environment, but the genius of the Negro lies in the fact that with this scanty material he created a body of music that has a universal appeal. The revival tunes of Methodism may have power to move the devil harassed yeomen and mountaineers of the rural South, but there their influence ends. The Negro Spiritual has no such limitations. Teuton and Slav and Latin as well as American and English respond to its appeal. In a recent article in the Atlanta Constitution Gamewell Valentine offers an explanation of this phenomenon—"Majesty poetry, harmony, beauty—elements found in all great music, Negro music has all these and more."

The frantic efforts of certain scholars to impugn the validity of the Negroes contribution to the music of the world follows too closely the tactics of the racial superiority cult to merit more than passing attention. Like all cultural developments the American Negro Spirituals doubtless have many sources. But if one is anxious to evaluate the contribution of the Negro to American music, he should try to imagine what it might be if its sole inheritance had been the Methodist re-

— revival hymns of the South. — July Opportunity.

THE SLAVE NEGRO COMPARED WITH THE FREE OR MODERN NEGRO FROM A MUSICAL POINT OF VIEW



(By Chas. F. Waters)

PART II

The year of 1817, a number of members of the historic Second African Baptist Church organized themselves into a society for the study of sacred music. Fortunately we came into possession of their constitution and by laws and are of the opinion that this was the first society of its kind organized by Negroes in this country. We base our opinion upon the fact that during that period there were but a few Negroes north of the Mason and Dixon Line and west of the Mississippi river. An overwhelming majority of Negroes resided in the South. In order to be on the safe side, we wrote Mr. E. S. Lorenz of the Lorenz Publishing Co., Dayton, Ohio. Mr. Lorenz is a musical historian, a composer, writer, critic, publisher and minister of the gospel, and author of "Church Music." What a minister should know about it? This is his reply. "Dayton, Ohio, Jan. 15, 1931. Mr. Chas. F. Waters, 536 East Gwinnett St., Dear Sir—We know of no colored organization antedating the one to which

you refer—Yours very truly, E. S. Lorenz."

Well, this gives us clear grounds to claim this is the first of its kind organized by Negroes in this country. This group of individuals was composed of, if not the best, among the best of this country. Many of them were free, others were slaves, but were allowed to work a number of days for their owners and a number of days for themselves. As a result, owned much property and many of them bought their freedom. Permit me to digress in order to say that the slave owners of Savannah were extremely humane. We have been informed that some Negroes owned slaves. Well you can believe as much of that as you like.

Among the first presidents of the society were the Rev. John Deveau, the grand father of the late Col. J. H. Deveau; Rev. David Waters and of later years, Mr. Henry Fields. The president was musical director. This idea we tried to impress upon people that a multiplication of officers in a musical organization was unnecessary and adds to confusion. Here we insert a number of their constitution and by laws: "This society shall be entitled the Old Hundred Society of Sacred Music. Article II The chief objective of this society shall be to improve as much as possible the singing of the church and public worship. Art. III. Resolved, That dancing, gambling and all public festivals unless of a pious nature are positively prohibited. Art. VI. Any member absent himself three times successively without a lawful excuse shall be fined 25 cents for each and every offence; three times on the Lord's Day shall be liable to the same penalty. By laws. Art. V. Any member who spit upon the floor in regular or extra meetings,

practicing, annual meetings or during church services shall be fined 25 cents. Members shall have the privilege of providing "spitoons" for themselves provided they have them in their proper place and thoroughly clean at their own expense. Art. IV. No person is allowed in the choir unless they are members from sister churches."

The society above mentioned was established on the 28th day of May 1817 in the city of Savannah.

John Deveau, president

We are personally acquainted with a large number of the members. We will present only a few of the older ones: Rev. Wm. Rose, David Waters, Mrs. S. Duncan, Mrs. A. Erwin, Wm. Waters, Rev. Frank Keyton, P. Duncan. The individuals study and knew the technicality of music and many of them sang God's praises until their voice was crack as the Liberty Bell. The grand father of the writer served with the American forces against Mexico in 1847 as a musician. The father and uncle served with the Confederate Army against the Union Army, 1861, also in the Washington Cornet Band. All of these were products of Old Hundred.

Standing on the platform at Milledgeville, Ga., with a cornet and other belongings waiting for the train to take me to Sparta, Ga., a white gentleman approached me and asked what I had in that case? I informed him it was a cornet, that I was from Savannah going to Sparta, etc. He said you have a very fine colored band, referring to the Washington Cornet Band. I have heard many bands in my time it was among the best "Oh there was nothing fancy about them but the harmony and melody they produced could not be beaten." As I have said in a previous chapter we have today many excellent voices but there is a great difference between an excellent voice and a singer. A singer like a musician is trained; an excellent voice is in excellent position to be trained. Of all the excellent voices of today there is none to compare with the following of yesterday for example

Mrs. Erwin, Mrs. Houston, soprano; Miss Benjamin, Miss Drumerson, alto; Rev. Waters, tenor, and Henry and Tony Fields, bass. Aside from professional, we have never heard a shake or thrill or a condenser executed by the excellent voices, yet those singers referred to were past masters of the art. Oh, they have a substitute called vibrato. Some burlesque and call those who use it, "Human Tremolo." The late T. Edison commenting upon it said: "It can be developed but the individual who attempt it has ninety nine chances against him." Relatively to quartets, etc., they are good foundation to build upon, but like every thing that begins wrong, will forever develop wrong ideas except directed by outside influences. Instead of having a competent vocal list or an accompanist to instruct them, they will go to the music store and purchase a number of quartet records. Records coming from the studio to dealers are perfect, but when fitted to an inferior phonograph, etc., will produce an off key from three quarters to a tone high or low, and unusual tone as well, all of which places them out of cord with practical music. One of their favorite selections is "Shine Out Harvest Moon." The fact is if they were to hear it rendered as written would not know it from sun, moon and stars. This is written not to magnify but to present conditions as they exist.

To study and master music is profitable from many viewpoints. First, many of our petty evils will be eliminated. For example, the card parties, second, a Roland Hayes or a Flora Batson may be developed. Third, to master music is profitable from a commercial point of view. The fact is we will always have a pleasant job. The coming to our city of Dr. Lowell Mason in 1822, gave great impetus to music among all classes. Dr. Mason came as a bank clerk, but gave much time and thought to religious activities and sacred music. He was one of the greatest composers of hymn tunes of his time. Much of his greatest works were published while he lived here. He was

superintendent of the Independent Presbyterian Sunday School. The first Sunday School for colored children was instituted during this period by the Presbyterians. Whether or not this school emerged into the First Bryan or Second African Baptist Sunday School is questionable, though they have never been any controversy. During this period the white citizens had an organization known as the Mozart Club. We are not positive if this was a combination of music and drama; however, during the winter, artists from the north visited our city, gave concerts and recitals. Among them was one Mr. Ryan of New York city. Mr. Ryan met Rev. David Waters and said meeting grew into friendship. They often rehearsed together in private. Mr. Ryan was one of the best tenor singers of his time. A question of a problem may be ever serious yet there is a humorous side to it. On one occasion the writer was discussing conditions of the past with the late Col. J. H. Deveau, who reminded him that his grand father was president and musical director of "Old Hundred" and he played or pump the bellows. One Sabbath morning when the choir finished their preliminary singing instead of taking his rest, he sneaked out in the square and began shooting marbles. When the choir got ready to sing again, he could not be found. However, he was found shooting marbles. In those days they would not punish on the Sabbath, but Monday morning bright and early you would get all that was coming. He said he may not have gotten all that was coming to him but he got enough to remember not to shoot marbles again on Sunday. It is conceded that aside from the human voice the violin is the finest of all instruments, but in the days of old, the violin or fiddle, as it was called, was considered with the devil's instruments, and any one who had dealings with it was in league with him. Yet the Rev. Wm. Rose played the bass violin in the choir every Sunday, we presumed because of its great size and deep harmonious tones made the difference. The

writer was born in Savannah, but spent much of his early life in Augusta. All of his relatives there were members of Springfield Baptist Church. His grand mother and others were members of the choir. At the death of his father and mother, his grand mother reared him. Conditions in those days were different from today. The people as a whole were harmonious and united. Relative to church activities, on special and other occasions, they would visit as minister and choir. Wherever she went, she would carry him with her. We have on every baseball team, a bat boy or a mascot. I was the music boy or the fellow who carried the music. They did not use sheet or musical magazines. All music was in book form and I carried so many books until I grew lapsed. The fact is, I haven't grown strait as yet. No, I was not compelled to do so, I simply loved to carry them. In conclusion my advice is: "Start music, study now."

(Next week early musical clubs will be mentioned.)

ST THOMAS' CHOIR SINGS NEW CAROL

12-7-32
Renders "There Comes a Galley Laden"

by Thomas

To the achievements chapter of Negro history there was added another noteworthy page on Sunday afternoon when the famous choir of historic and aristocratic St. Thomas' Church, Fifty-third and Fifth avenue, rendered a carol-anthem composed by Miss Carlette C. Thomas, 230 West 136th street, acclaimed by critics as one of three leading Negro organists of her race in America.

The work, recently published by Ricordi, is entitled "There Comes a Galley Laden." It runs to twelve printed pages and its rendition by the St. Thomas' choir, under the direction of the world known Dr. T. Tertius Noble, organist, was the first in public. The words are from a poem by that name composed by John Tallor, a German monk, who lived from 1294 to 1361.

In 1928 Miss Thomas passed the composition examination of the American Guild of Organists and became the first, and so far the only, woman of her race to achieve the distinction. The honor is made more impressive by the fact that, although the guild was organized in 1896, less than 1,000 organists of several thousands who have taken the examination have been able to win the coveted Composer



Miss Carlette C. Thomas

Besides Miss Thomas, there are said to be only two other Negro organists entitled to use the initials A. A. G. O. (Associate of the American Guild of Organists) with their names. They are Prof. E. Aldama Jackson, organist of St. Mark's M. E. Church, and Dr. Melville Charlton, organist of St. James' Presbyterian Church.

Miss Thomas had her first composition published last year. It was the "Benediction" and was rendered by the choir of St. George Church, Sixteenth street east of Third avenue. Also published last year was her "Knight of Bethlehem." Her most recent works are criticized by Musical America and The Diapason magazines as follows:

The Diapason—An elaborate carol-anthem that perhaps had better be described as a sacred part song is Carlette C. Thomas' "There Comes a Galley Laden" (Ricordi). The graceful accompaniment and easy, smooth vocal parts with pretty melody run to twelve pages.

Musical America—Unaccompanied is Carlette C. Thomas' anthem, "When Wilt Thou Save the People?" and with organ, "There Comes a Galley Laden," both fine anthems by a

composer new to us, but whose creative ability is definitely marked in these works.

NEGROES WILL PRESENT NEW MUSICAL PAGEANT

"Heritage," an elaborate pageant depicting the evolution of the Negro spiritual from its African origin to its present status as an artistic musical form, will be offered to the public at Clark University at 8:15 o'clock Friday night. Written and directed by Professor Fred Hall, widely known as the author and director of "Pearly Gates," "Heritage" gives promise of rivaling "Pearly Gates" in popular favor. The pageant presents seven scenes from the history of the Negro, from his African origin, through past experiences in America, to his present level of achievement.

The cast includes seventy-five singers and musicians drawn from the student bodies of Clark University and Gammon Seminary, and the program includes all varieties of distinctive Negro music—work songs, spirituals and jubilees. Small admission fees of 20c and 35c will be charged to cover expenses of the presentation.

WHITES, NEGROES GREET COLORED BOY SINGER

12-11-32
Native of Savannah Returns From
Foreign Study to Remarkable
Reception at Home.

Special Correspondence, THE NEW YORK TIMES.
SAVANNAH, Ga., Dec. 7.—There was a remarkable and unusual demonstration in Savannah Monday night at the Municipal Auditorium. It was occasioned by the appearance in a concert of Ernest Hemby, a native Savannah colored young man. Hemby appeared as a singer under the auspices of his former church, the St. Augustine Episcopal. This is a colored congregation, and the return of the Negro tenor to sing before it would not have been noteworthy. What made the occasion of unusual note was the large number of white people who attended the concert. They appeared, regardless of race, to compliment a Savannahian who had gone away from home and made good.

Hemby as a child and youth attended the public schools of Savannah. He was just an ordinary Negro boy. He went through all the grades from the primary department to high school and to the Georgia Industrial College for colored youths. He served as a news carrier for the daily papers and in other ways made himself useful. And when it was found that he possessed a tenor voice of marked sweetness his friends, white and black, helped him in his studies. He was given recognition in New York as a singer and spent two years in Europe. And on the occasion of this visit to the home of his nativity he experienced the thrill of coming back home and being received by both white and colored admirers as one who had gone out into the world and accomplished something.

A reception such as Hemby received on this occasion would have been impossible twenty years ago and

barely possible ten years since. His reception showed that the color line is fast passing in the South when it comes to recognition of genius and ability. Hemby rendered songs in English, French, Italian and German.

N. Y. TIMES

DEC 11 1932

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GEORGE GARNER GETS

FRONT PAGE IN

CALIFORNIA

Washington Sentinel
Washington DC
Associated Negro Press
12-24-32

PASADENA, Calif.—Very few concert artists of any race make the front page of the dailies out

here, unless it is for something not connected with their art, but Geo. Garner, the distinguished Chicago tenor, who sang in the Pasadena Junior College Auditorium last Thursday night, struck the local critics so forcibly that the white and colored committee which united in sponsoring his appearance here, were astonished when they noted that the highest tribute had been paid to the famous concert artist and his wife. Netta Paullyn.

Music-1932

CRITIC PROCLAIMS GRAHAM JACKSON MUSICAL MARVEL

In last Sunday's Constitution
Ralph T. Jones, theatrical and
screen feature writer of that pa-



per, proclaimed Graham Jackson
popular Atlanta musician and Di-
rector of Music at the Booker
Washington High School, as the
musical marvel of the age.

Mr. Jones' writing follows:
Last Wednesday night, after
the final performance at the Fox
theater, a group of Atlanta's more
serious thinkers were indulging in
fascinating discussion along phi-
losophical and metaphysical lines.
There were, perhaps, a hundred in
the party, which had been ar-
ranged for the advancement of
rationcinative analysis. Together,
with the more asthetic enjoyment,
the company enjoyed a modicum
of harmonic rhythm supplied by a
musical aggregation of Afra-
Americans.

About 2 a. m. seeking surcease

from their melodious labors, the
orchestra mentioned in the pre-
ceeding paragraph laid aside the
reed and the brass, the cymbal
and the drum. But their leader,
whose wizardry at the piano had
already attracted about four-
fifths of the company present to
his corner, scorned idle inactivity.
On the invitation of Manager
Carter Barron he mounted the
console stool of the big Fox organ
and, with unspoken acquiescence,
prepared to play anything the as-
sembled company might request.

Then, with delighted ears and
throbbing pulse, we heard that
organ played as no organ has ever
been played before—except when
Graham Jackson was at the con-
sole. This colored genius of tone
and rythm, this rather small,
average looking Atlanta Negro
marvel, made that great organ
sound like a divine orchestra of
three-score master musicians. He
metaphorically took it to tiny
pieces and scattered them in drops
of musical delight all over the big
theater. Then he rolled it all up
into one mighty instrument once
again and made it dance, roll
over, play dead, sit up and say
"Mama."

He played "Poet and Peasant"
overture as a pious lover of music
might dream of hearing it played
by a company of archangels. Even
as the final thundering chord of
that tremendous overture died in
the far reaches of the theater
roof, the body of the master sway-
ed on the console seat. It swayed
in that inevitable rythm swing
that only the sons and daughters
of Africa know, and the moaning,
entrancing broken strains of "St.
Louis Blues" sobbed all around
Two minutes more and he had
native Georgians and visitors from
the wilds of New Jersey singing
together in delirious delight
"Glory to Old Georgia" and
"Rambling Wreck." Then popular
song succeeded Chopin prelude
and strains of Beethoven followed
hard on dance room jazz.

Later, Jackson sat again at his
piano with his orchestra mates
around him and performed mod-

gies on the piano keys as mar-
velous as he had achieved at the
organ. He plays the organ or the
piano, or any of a dozen other in-
struments as no other can. His
style, his technique are his own,
unique. And he is one of the mar-
vels of the modern age.

Graham Jackson is an Atlanta
Negro. He refuses to leave this
city, his home, despite the riches
and fame that would inevitably be
his could his genius be properly
presented in New York and other
great cities of the world. These
paragraphs have been written
with one purpose, and one only,
in view. That is, whenever any of
you who read have an opportuni-
ty to hear Graham Jackson, seize
it as you would an invitation to a
concert by the most famous mu-
sicians of the age. You will hear
something different, to be sure,
but something gorgeously enter-
taining and magic in its rendition.
For that is the way Graham Jack-
son plays."—Atlanta Constitution.

Negro singers and musicians will
gather in the city auditorium Tues-
day night at 8 o'clock in one of the
most unusual contests ever staged in
Atlanta—a musical contest in which
quartets, duets, solos, spirituals sing-
ers and instrumentalists will compete
for the grand prize of a free trip to
New York. The program will be spon-
sored by the colored pastors of the
city and the Rev. J. M. Gads, com-
poser of such recorded numbers as
"The Dead Cat on the Line," and
"Death's Black Train," will be pres-
ent. Reserved seats both for white and
colored have been arranged.

Says Hayes Russian Is Authentic

LOUISVILLE, Ky., Jan. 28.—(A.
N. P.)—Roland Hayes, appearing
in concert here Sunday afternoon,
was praised by the music critic of the
Herald Post for the authen-
ticity of his Russian diction. Stated
the critic:

"Hayes has added Russian to his
group and we make no doubt has
a diction as purely Muscovite as
his French, German or Italian are
native and of the very race and
fiber. Roland Hayes is authentic
in every manifestation, every pre-
sentment."

EDWARD MATTHEWS SINGS AT
FISK

Nashville, Tennessee, Jan. 23, 1932.
—A large and enthusiastic audience
turned out last night to hear Edward
Matthews, baritone, give his recital at
Fisk University fresh from his tri-
umphs in Town Hall, New York. Mr.
Matthews is this year acting as Di-
rector of Negro Music at Fisk in the
absence of John W. Work who is on
leave for study in Yale. His debut
recital in New York last winter was
the outstanding recital of the season,
from the standpoint of both artistic
performance and distinguished pat-
ronage. For Roland Hayes had so be-
lieved in the unusual beauty of Mr.
Matthews' voice that he presented him
to what he knows to be the two most
discriminating American audiences,
those of Boston and New York. His
recital this year was in every way
an improvement over the first ones.

Garner Sings to Full House; Given Praise Chicago Negro Tenor Back from Concerts Abroad.

BY EDWARD MOORE.

For the first time since the opera
company went away, the Civic Opera
house was filled to the doors yester-
day afternoon when George Garner,
Negro tenor, gave a song recital under
the auspices of the South Side Civic
groups of the Federated Women's
clubs. It was his first appearance in
the downtown district since his re-
turn from Europe, where he had been
making a series of important engage-
ments. He was a good artist when he
went away; he is a better one now.
His voice is of fine, smooth quality
and generally under good control. His
program was made up of old Italian,
classical lieder, modern songs, and at
the end a group of spirituals. He was
assisted by Netta Paullyn Garner,
pianist, who played a group of Span-
ish works brilliantly and well.

A NOTE ON SUCCESS

GEORGE GARNER is the son of a butler.
George Garner today has won internation-
al fame as a singer. Sunday of last week he
sang to a packed house at the \$20,000,000 Chi-
cago Civic Opera auditorium. His richly musi-
cal tenor voice won for him the interest of his
father's wealthy mistress, and he became her
protege.

This singer spanned the obstructing gap
between a lowly position in life to a high place
in the realm of art, a gap made doubly difficult
because in America men with dark skins don't
span that gap without extra effort and abun-
dant courage and ability.

How far he has come, in view of American
precedent and prejudice, may be judged by the
fact that when the Chicago Civic Opera's doors
were opened to him for his recital they were
opened for the first time to a Negro artist.
George Garner was accompanied by another
Negro, Elmur Simpson, and his wife, Mrs.
Netta Paullyn Garner, pianiste, assisted on the
program in brilliant fashion.

After the concert, critics wrote glowing
words. "Music at its loftiest and purest," was
what they said of his singing. "He has set out
to master beautiful music of all schools and to
master it with a legitimate technique and a
legitimate style. And he has successfully done
so." Mr. Garner sang in Italian, German,
French, and English, including spirituals.

In the brilliant sweep of George Garner's
successful career is encouragement and guid-
ance for others aspiring for the heights. Every
one in the great audience which heard him and
enjoyed him must have realized that in the
ranks of oppressed Black America are other
potentially great voices, other potentially great
men. Perhaps they also realized the impor-
tance of opportunity. If they did, George
Garner's art amply justifies itself on that score
alone.

FEB 25 1932

Roland Hayes

THAT Roland Hayes, Negro tenor, should have been asked to sing before King George was no assurance that the people of his native state, Georgia, would turn out to hear him. But when recently he appeared in Atlanta, 3,500 Atlantans of both races gave him an ovation. There is no color line in art.

Hayes will sing at the Plaza Theater, March 7, under sponsorship of the Asheville Music Festival Association. Many of the directors of the association have heard Hayes in recital; they appraised his art, and also the man, before they entered into contract with him.

The performance unquestionably will be a music event of the first rank.

GEORGE GARNER SINGS TO PACKED HOUSE AT RECITAL

Chicago Herald
By ALBERT J. BARNETT

George Garner triumphs! Three magic words—traced in imagery, but founded on actuality, and emblazoned in letters of gold high above the colossal marble facade of the Civic Opera house last Sunday—told, as could no other phrase, the sweeping acclaim that Chicago's citizenry of both races paid to George Garner, international tenor and premier soloist.

It was typically a Garner day—even the name was symbolical. To Garner means to gather in, to store up; and in a manner thoroughly artistic and suave George garnered the unrestrained approval and the plaudits of 5,000 music lovers of all classes—high and low, rich and poor—who came to hear the golden-voiced tenor whose musicianship and scholarly attainments had elevated him from the lowly ranks of the bellboy to the status of the finished artist.

The first artist of his race to sing in recital in Chicago's new \$20,000,000 Civic Opera house, considered the most beautiful in the world, he also had the good fortune to number among his audience the creme de la creme of Chicago's aristocracy, who turned out en masse to hear the tenor who was a protege of the late Mrs. Timothy Blackstone, by whom Mr. Garner's father was long employed as confidential employee and butler.

Acclaimed Abroad

The noted tenor was also the first artist of the race to appear as soloist with the famous Chicago Symphony orchestra, and while abroad, in addition to his appearances as soloist for the largest Christian Science church in London, he won wide acclaim because of his sponsorship in concerts by Lady Astor, the Dowager Lady Swathling and Lord Beaverbrook. He later filled numerous other engagements on the continent.

Mr. Garner's excellent accompanist for the difficult program was Elmer Simpson, whose reading of the scores was perfect and whose understanding of his art furnished that finished background for the tenor that made his performance complete.

The recital was sponsored by South side civic groups, the Federated Women's clubs and by 90 of the city's churches. The promotional committee was headed by Mrs. Samuel M. Peyton, general chairman; Mrs. Irene McCoy Gaines, secretary, and Mrs. Belle Fountain, president of the Northern District Federated clubs.

The business details were arranged by Robert Critchfield Dixon, representative of Orchestra hall and of the George Garner management; M. Ray, manager of the Civic Opera house, and by Clarence Bradley and Walter Walker of the publicity committee.

Rev. Joseph M. Evans, pastor of Metropolitan Community church, headed a group of ministers whose whole-hearted support was in a large measure responsible for the success of the recital. Receipts of the concert were turned over to Governor Emerson's joint emergency relief fund.

Social Leaders Present

Notable among the city's leaders and social registerites who occupied boxes were Mrs. Patrick A. Valentine, Mrs. Frank Logan, Mrs. J. Ogden Armour, Mrs. Kellogg Fairbank, Mrs. Augustus Carpenter, Mrs. Edward F. Swift, Mrs. James Ward Thorne, Mrs. Carolyn Kohl, Mrs. George P. Langhorne, Mrs. Walter Herbst, Mrs. Vernon Herbst, Mrs. James Hoskins, Mrs. Charles Worcesster, Mrs. Walter Heller, Mrs. Joseph H. King, Mrs. Charles Swift, Mrs. Chauncey Keep, Mrs. William O. Goodman, Mrs. W. J. Hirst, Mrs. Alden Swift, Mrs. George T. Pond, Miss Katherine Drake, Miss Adelea Barrett, Mrs. Rose Garner, Hon. and Mrs. Harris B. Gaines, Judge and Mrs. Albert B. George, Mrs. Nathan K. McGill, Mrs. Robert S. Abbott, Mrs. Samuel M. Peyton, Mr. and Mrs. S. J. Fountain, Col. and Mrs. Spencer C. Dickerson, Dr. and Mrs. Roscoe C. Giles, LaVaux Robertson, Horace Johnson, Mrs. Johnson Holloway, Mrs. Elizabeth L. Davis, Mrs. Annie L. Pleasants, Mrs. Ella S. Pow, Mrs. Mamie E. Clarke, Mrs. Rose, Mr. and Mrs. Chelsey H. Taley, Dr. and Mrs. Carl G. Roberts, Mr. and Mrs. Charles Dunn, Mrs. Phoebe Phillips and Mr. and Mrs. Alonzo Porter.

Truly the recital was a triumph, not only for George Garner, but for Chicago and the race.

Musical Tribute To Mississippi By Negro Singers

Choir and Rollin Smith, Negro baritone, who sings in eight different languages in his concert tours in

the United States and Europe, "The Parade of States" broadcast paid tribute to Mississippi last Monday night at 8:30 via NBC-WENR.

Mabel Jackson, soprano, sang popular songs of Mississippi, while a tribute to the state, its history and its contributions to the growth and cultural development of the nation, written by Bruce Barton was read by a member of the cast.

The colored singers made a great hit on this particular feature program.

HAYES WILL BE MADE DOCTOR OF MUSIC AT APRIL FESTIVAL; DR. NOBLE TO CONDUCT CHOIR

NASHVILLE. — For the first time in Fisk's history, the university will confer an honorary degree on a famous son when, during the Music festival in April, Roland Hayes will become Doctor of Music.

Though degrees are usually conferred at commencement it seemed especially fitting to President Thomas E. Jones and the board of trustees that honor should be done a great musician at the annual festival that holds within its three days all of Fisk's music that has been made famous round the world.

Famous Guest Conductor

Another big feature of the festival this year will be the choir concert with T. Tertius Noble, organist and choir master of the St. Thomas Episcopal church in New York city, one of the most famous composers of church music in America, conducting.

Dr. Noble has been in the public eye recently because of a great celebration of his work in New York, when an honorary doctorate was conferred upon him by the Archbishop of Canterbury and a window in St. Thomas was dedicated to him. He is an Englishman by birth and education.

Ray Francis Brown, director of the Fisk choir, interested Dr. Noble in the Fisk choir. After listening to it over the radio, singing his own "Fierce was the Wild Billow," Dr. Noble was convinced that he was wrong when he said that students could not sing his music, and wrote that he would be honored to conduct such a choir.

The program will contain some of the most difficult music in the Fisk repertory and will close with four of Dr. Noble's own compositions.

Contest of Church Choirs

The fourth annual festival of Music and Fine Arts will bring more celebrities to the Fisk campus than all of the other festivals together.

It will open on Thursday, April 21, with an all day contest of choirs and high school assemblies from twenty Tennessee towns, trained by Miss Alice Simmons of the Fisk music faculty on a grant from the Carnegie Foundation.

This most interesting phase of Fisk's extension service takes music to those who want and need it most.

There will be opportunity at this festival to compare the singing of high schools that have paid music supervisors with those that leave music entirely out of their curriculum but for the service of Fisk. The Fisk choir that has just finished a two months' national broadcast will top off the contest and join with the massed choirs in the singing of spirituals.

Sculptor to Lecture

Other distinguished participants in the festival will be Lorado Taft, sculptor, who will lecture on his dream museum and Dr. W. F. Few, president of Duke university who will preach on Sunday.

Paul D. Cravath, president of the Fisk board, son of Fisk's first president, head of one of the largest law firms in the world and President of the Metropolitan Opera company will be present and conduct the ceremonial honoring Roland Hayes.

Other members of the board who will participate are L. Hollingsworth Wood, president of the National Urban League, vice-chairman of the board; Dr. George E. Haynes of the Federal Council of Churches, New York City; Dr. William N. DeBerry of Springfield, Mass.; Dr. F. A. Stewart, Hon. J. C. Napier of Nashville and David Mannes, head of the Mannes Music school.



Collections of them are appearing in handsomely turned-out volumes. Groups of singers from the Negro schools find eager audiences. Despite the opinion of Carl Van Vechten that white people should not attempt to sing the songs, many white singers are getting the spirit of them, and there-

fore singing them understandingly and sincerely. *Des Moines, Iowa.*

What has happened to bring about this radical change in our estimate of the spirituals?

Well, for one thing, the radio is making them familiar to a large audience which either had never heard them or had heard them very badly sung. Since a great factor in musical appreciation is familiarity with the piece in question, it is only natural that there should be a widespread new interest in the spiritual.

But as is usually the case with folk song, the popular interest did not come until after the musicians and collectors had become enthusiastic over the spiritual. Its intrinsic worth has very deeply impressed some of the great artists of our time. When Anton Dvorak, one of the world's foremost composers, came to write "The New World Symphony," he embodied in it themes inspired by these devotion-



al [Continued on page 41] songs. Roland Hayes sings operatic music masterfully, but he never arranges a program without including a group of the spirituals. Some of Coleridge-Taylor's most important piano compositions are arrangements of spirituals.

EVEN the drama has been enriched. It is doubtful if any play produced in New York within the last decade has made so great a stir as Marc Connelly's "The Green Pastures." Much of its powerful dramatic appeal is owing to the choral singing of the spirituals, which forms an integral part of the play. Several plays of Eugene O'Neill, America's most significant dramatist, draw from the spiritual.

Still another reason for this new interest in and respect for these folk songs is the wealth of material that has recently been printed to help us understand them. When one knows their origin and the purpose they served during the long years of

A sequel story to "Cowboy Ballads at Our Own Firesides," published in the November, 1931, issue

Negro Spirituals at Our Own Firesides

These religious songs are now considered the truest folk music ever produced in America

Better Homes and Gardens - July - 1932

Avis D. Carlson



WHEN I was a child it was paying to hear Roland Hayes or the fashionable for people Fisk Jubilee Singers sing those same to say, patronizingly, songs or carefully watching for radio that they loved to hear programs featuring them is any atone- Negroes sing — and ment, I expect to keep on atoning for then to laugh at the a good many years. They have been sung on the vaudeville stage by people who had no faintest idea of making them anything but a joke. And they have been laughed at by people who would instantly hiss down any attempt at ribaldry in connection with "Jesus, Lover of My Soul." After the Civil War the more cultivated and intelligent Negroes were ashamed of the songs and sought to forget them. Happily, that is all a thing of the past, at least among musicians. The spirituals are now regarded as the truest type of folk music ever produced in America and as one of the most charming of song forms ever produced anywhere.

In this expiation I ought to have plenty of company, for if ever a musical form was scandalously misunderstood and abused, it has been these folk songs, which the Negro himself calls "himes" or "ballets" or "mellows" or sometimes "make-ups."

BETTER HOMES AND GARDENS, July,

When I was in college a favorite Sunday-night diversion was going down to the "darky" church. The songs some of the older people would set up fascinated us—but amused us mightily, which sin against music I hereby repent with appropriate blushes for my youthful lack of discrimination. If

slavery, and when one begins to understand something of their unusual rhythmic, melodic, and harmonic richness, he simply forgets to be amused by the simple language and naive sentiments.

CONSIDER, for instance, a stanza from one of the best known of the spirituals, "All God's Chillun Got Wings":

I got-a wings, you got-a wings,
All o' God's chillun got-a wings.
When I get to Heab'n I'm goin' to put on my wings,
I'm goin' to fly all ovah God's Heab'n—
Heab'n,— Heab'n,—
Ev'ry body talkin' 'bout Heab'n ain't goin' dere;
Heab'n,— Heab'n,—
I'm goin' to fly all ovah God's Heab'n.

Nothing could be less sophisticated, unless perhaps some of the other stanzas from the same song, which declare that "all God's chillun" also have robes, harps, and shoes, that are to be donned in heaven.

One who considers himself "advanced" in his religious views might easily be amused at such a childlike conception of heaven. But he could hardly be so "advanced" musically that he would not be emotionally stirred by those words sung to the music the Negro created for them.

LIKE all other folk song, the origin of the spiritual is rooted in the history and racial characteristics of the people who made it. In this case it is the result of a combination of forces: the African music the Negro brought with him to the plantation, his oppression as a slave, his conversion to Christianity, and his unusual gift for rhythm and harmony.

He comes by his love of rhythm in a perfectly natural way, for on their rude drums his ancestors in Africa could beat out marvelously complex rhythmic patterns. This unusually keen feeling for rhythm survived the horrors of the slave-ship and the sufferings of slave life.

More than that, it lived to produce a new style of dance music, which, however we may dislike and regret it, continues to be our national dance form—perhaps one might even say "international," so rapidly is it sweeping over the whole world. Jazz, whether one hears it in Charleston, New York, Paris, or Peking, derives straight from the rhythms of the African drummer, rhythms which come naturally to the colored dance orchestra, but which are often almost the despair of French and German orchestras.

SIMILARLY, one of the hard things about the spirituals for white singers is getting their "swing." This is partly because of the subtle underlying rhythms, and partly because the main rhythm is a strange one to the Caucasian. Part of the white singer's difficulty is that he finds it hard to remember that these songs were made by groups of singers lifted out of themselves by religious feeling, so that their bodies and heads swayed involun-

tarily with the singing. The song rhythm naturally accommodated itself to the body rhythm.

But while the Negro brought with him from his native land an almost uncanny skill with rhythm, he did not bring any notable skill with melody or tune. Since the spirituals are rich in melodic appeal, it seems natural to suppose that the Negro acquired that in his American experience; that is to say, that he learned it from his contact with his white masters and their melody-carrying musical instruments—the violin, flute, piano, and so on.

A STILL great influence in shaping the spiritual was that of the new religion which the slave found in America. We are told that African music, even the religious music, is entirely different in spirit from the Aframerican devotional songs.

Many qualities in Christianity would make it appeal to an oppressed people quivering submissively under the indignity of slavery, but chief among them is the doctrine of compensation in the next world for the suffering of this. To the slave, who never knew at what moment he might be torn from his family and sold into a distant state, whose work was the heaviest sort of drudgery, who could be worked, beaten, or starved into an early grave if he were unfortunate in his master, the idea of an after-world where all these injustices would be wiped out naturally made a tremendous appeal.

BUT when the slave came to express his idea of what that future existence would be like, he was dreadfully handicapped by his lack of words. If he thought of heaven in terms of bespangled crowns, colorful robes, ringing music, eternal freedom from work, perhaps even of plenty of toothsome food such as possum gravy and fried catfish, one must remember his complete lack of book-learning. It would be the height of unreasonableness to expect him to have sophisticated ideas of religion or be able to put them into cultivated language if he did have them. Always one must remember that the spirituals are slave-songs, made by people who were bought and sold, worked and flogged like domestic animals.

But if the words are homely and the ideas simple and naive, the feeling expressed is so genuine that it moves even the most worldly wise listeners.

Everyone who has spent any time in the South carries with him as one of his most vivid impressions memories of Negroes singing at their work, play, or worship. It is almost a commonplace to say that "nobody sings like the Negro."

From that one is likely to get the notion that the Negro's voice has some marked superiority in quality. Authorities tell us, however, that it doesn't.

WHAT the Negro has is not a voice with unusually pleasant timbre but a super-ability to harmonize. Perhaps no other people as a people ever had so keen a

natural "ear" for what is delightful in chords and so great an aptitude for blending their voices into delightful chords. James Weldon Johnson remarks humorously that one may "Pick up four colored boys or young men anywhere and the chances are ninety out of a hundred that you have a quartet. Let one of them sing the melody and the others will naturally find the parts."

We are told that the Negro folk song is different from all others in that it is sung in harmony. Melody is originally created by a single singer, but harmony in a folk song must be arranged by a group.

The form of the songs is also an emphatic reminder that they were made by groups to be sung by groups. Like the rhythm, it comes directly from the musical culture of Africa, for it is usually in the form of leading lines and response.

IN MANY of the spirituals, especially those of more recent composition, the response has been developed into a true chorus. Unlike the choruses of hymns, this is sung at the beginning of the song. But in any case the refrain is a much more important element in the song than it is in most "white" music. Indeed, a great deal of the sometimes almost overwhelming effect comes from that beautiful refrain, sung over and over and over again, until the singer and listener alike are almost carried out of their senses by it. Its final effect is almost like an incantation.

The refrain is a primitive poetic device, but it is a very effective one, as so sophisticated a poet as Edgar Allen Poe well knew. In some of the spirituals whose length are limited only by the memory and imagination of the leader, the very force of the monotony has a powerful emotional effect. By the time a song like "Tall Angel at de Bar" has run on for two dozen or so stanzas, one has become absorbed by it and into it until he is hardly conscious of the external world. For the enslaved people who made the song that was one of its values, perhaps its chief value. For those who listen to it or sing it today, this absorption is still a value, as well as proof of its artistic merit.

IN ATTEMPTING to estimate the artistic worth of the spiritual one is perhaps in danger of being over-influenced by the apparent miracle of its composition, for indeed there does seem to be something miraculous in the fact that songs so beautiful and moving were made by a race of totally untrained and unlettered bondpeople.

But even when the miracle is explained, from that one is likely to get the notion that the Negro's voice has some marked superiority in quality. Authorities tell us, however, that it doesn't.

It is safe to say that whenever a spiritual seems funny, or in fact anything but deeply impressive, it is either not being properly sung or the listener is singularly without musical discrimination.

GREAT INTEREST SHOWN IN WANAMAKER CONTEST

Musical Compositions Must Be Submitted By July 15

PHILADELPHIA, Pa. — Manuscripts are pouring in from all parts of the country to be entered into the Rodman Wanamaker Contest for Negro Composers which comes to a close July 15. This contest which is being sponsored by Captain John Wanamaker, Jr., as a memorial to his music-loving father, Rodman Wanamaker, has gained renown for the high quality of musical compositions it has encouraged, and the generosity of the liberal prizes it offers. In Class I, for songs with words, there is a cash prize of \$250. In Class II, for piano composition, a prize of \$250. There is still time to enter compositions in Class IV of the 1931 contest which comes to a close also, on July 15 of this year. This class carries a cash prize of \$500 and calls for a symphonic work, that is, a concert suite of not fewer than three numbers; a band, orchestra, or choral work (with quartette or solo parts as desired) with orchestra or organ accompaniment. Any one of these musical compositions must be limited to not more than ten minutes duration. Contestants are again reminded that all compositions must be written in ink on printed music paper specially for this contest. Composers are requested to mail their manuscripts as soon as they are finished, to the Robert Curtis Ogden Association, John Wanamaker Store in Philadelphia, Pa.

ORIGIN OF JAZZ

Says The New York Herald Tribune, a reliable family journal: When the secretary of the Aborigines Protection Board of Australia recently commented on the addiction of the native blacks to Western jazz he was reporting only what is everywhere the normal reaction of the Negro to our national cacophonies. In this respect the Zulu, or the Hottentot, does not differ from the Negro of Harlem or Mobile. Those who have seen Martin Johnson's latest "movie" of Africa will recall how naturally the Congo pygmies fell into the rhythm of our popular tunes. After all, jazz came out of the jungle, and when it goes home in its new dress the natives speedily recognize it as their own. If they prefer it to the crude

measures to which the drum restricts them, it is only because they lack the technique and the instruments which have made possible the full flowering of their musical impulses in this country.

But did American jazz come out of the jungle? There seems to be some doubt.

While "ragtime" is believed to have originated in the South among the negroes, the brassy notes of jazz have been credited with various birthplaces.

There is a spirit of savagery in jazz.

But is it so much the savagery of the jungle as it is the savagery of civilization?

The question probably will never be settled. But the Hottentots and Zulus should not be blamed for Tin Pan Alley's mistakes.

Music - 1932

ST. GEORGE'S FIRST NEW YORK CHURCH TO HEAR SPIRITUALS

NEW YORK CITY, June 16 (CNS)—Harry Burleigh, the noted baritone, celebrated his thirty-eighth year with the choir of St. George's Episcopal Church here Sunday, May 15. Associated with Mr. Burleigh in his work at St. George's Church is George W. Kemmer, white, the church's organist and choirmaster.

Mr. Kemmer, an admirer of Mr. Burleigh's arrangements of Negro music, has devoted his life to choral and religious singing instruction. His work at St. George's Church has attracted wide attention, and members of his adult choir journey from Long Island, Westchester and New Jersey at least one night a week, as well as on Sunday, to participate in practice and recitals under his leadership.

After 12 years as organist and choirmaster at Grace Church, Orange, N. J., Mr. Kemmer was called to his present post in September, 1923. He had heard of Burleigh's Negro spiritual adaptations and, in his own words, "amazed to find that none of Mr. Burleigh's spirituals had been sung in the church in which he was a soloist."

Trained Choir

Throughout his first winter at St. George's Church, Mr. Kemmer labored to train the choir in the art of spiritual singing and was rewarded in the spring of 1924, when more than 1,000 persons were turned away from the doors of St. George's at the first of the annual spiritual recitals.

At all services Mr. Kemmer conducts the choirs from his seat at the control of the church's three organs.

"The spiritual is a folk melody," Mr. Kemmer said. "It is not an original composition. In order to derive its true benefit, it must be treated sincerely; all dialect must be omitted so that its real depth of feeling is drawn out. The spiritual is the religious outcry of a race held long in slavery, and as such represents the deep, pious fever of the human heart."

The first series of Negro spiritual services ever given in an Episcopal church in New York were instituted by Mr. Kemmer at St. George's Church in 1924, and similar services have been held under his direction every year since that time. These recitals are featured by the solos of Mr. Burleigh.

Negro's Religion and Music

THE MYSTICAL effects and spiritual benefits of religion may not be so easily measurable in everyday terms,

but its practical effects and ultimate bearing on human life are discernible even to the ordinary mind.

The Negro's religious spirit has created other agencies and forces which will perhaps do more than any merely commercial or political purely economic powers to solve his problem in the United States, and in the world.

Take the one product of music, out of his religion and his suffering experiences he made the spiritual, a religious type of music through which he could triumph in fact. This music has opened more doors to him than any other power he possesses, at least more doors to the minds and hearts of the most intelligent of his fellow citizens of other races.

More millions of white persons in America have heard the Negro in music than in all other artistic performances combined. Many have listened to Negro music who perhaps may never have listened to any other attractive thing from the Negro.

This same spiritual music has opened the door to non-religious activities of the Negro. The first successful Negro musical comedies based their secular music on the rhythm and expression of the Negro religious songs. Their entertaining choruses and quartets had the appealing genius of the "Spirituals" in them. The latest and perhaps the greatest Negro stage success to date is known as "The Green Pastures," and this play is vehicle on the continuous flow of "spiritual" music.

Ten thousand white people will go and hear Hayes or Robeson sing the Spiritual and the kindred "plantation" songs, and so get a pleasing impression of the Negro as an artist and a man, for every one hundred whites that may turn out to hear the Negro argue or speak in the most logical way in his own behalf. Religion has furnished a pleasing approach to the

same end.

Most Negro schools have been built on this music: Negro musicians, touring the country in the financial interests of the church, have sung more money out of white people's pockets for "Negro education" than forty Booker Washingtons could ever have argued out of them.

Not the Negro's childish belief in strange miracles, but the most practical and human results and by-products of his religious spirit are to be seen in the grace.

Why Negro Folk Music Appeals

BY GAMEWELL VALENTINE

A few American critics have attempted to discredit the value of negro folk music, basing their argument upon its failure to meet the best musical standards. Spirituals do not need music's formal standard. Spirituals not only have a standard of their own, but many of our most promising composers are taking the spirituals and negro folk music for the basis of the most austere forms of musical composition. Negro folk music, instead of following a set standard, is setting a standard.

Concerning negro folk music, America and the world will think largely what it pleases despite the proffered guidance of the critics, and will demand that music which it can appreciate.

Negro folk music, better known by the term "spirituals," has been in demand in America and Europe ever since the end of American slavery. The rise and history of this music, therefore, is generally known. The African negro, brought to America as a slave, was already endowed with a rich musical heritage.

made conspicuous by his keen sense for complex rhythms and weird harmonies. These seemingly helpless slaves, workers of the soil, particularly the vast cotton plantations of the south, through the inspiration of the Bible as taught them by their white masters, created a folk music which has become more widely known and loved than any other folk music. From the beginning of their creation "spirituals" have had an effect not less than hypnotizing upon most people who came within their hearing. The appeal of "spirituals" is becoming universal. Why? This question was asked of me a few days ago by an aristocratic southern white gentleman. Another question coming to me from a highly cultured northern white woman, a broadly trained musician, was, "What is the greatest fundamental value in a spiritual?" To her inquiry I immediately answered, "The spiritual value." But the question asked by the gentleman cannot be answered so briefly, hence to this essay.

First, a classification of negro folk

music will be given for a more ready understanding of this discussion. The most satisfactory and complete classification of negro folk music has been made by Willis Lawrence James, professor of music at the Alabama State College, Montgomery, Ala., who has made some intimate investigations into particularly Mississippi and Louisiana bottoms.

Two Types.

Professor James says that all negro folk songs can be divided into two types. One is religious; the other is secular. The most significant is the religious type, and under this type are three groups, namely, (1) spirituals, the most dignified and fervent of this type, always majestic in religious intent, "Go Down, Moses," "Steal Away" are examples of spirituals. (2) Jubilees, designed to assist the preacher in precipitating his flock in an emotional frenzy; to agitate the sinner and upset the mourner's bench. "Couldn't Hear Nobody Pray" illustrates a jubilee. (3) Melodious, negroid tunes that may men- tion religious subjects, but are not religious expressions no more than a negro story would construe a religious subject. "Little David, Play on Your Harp" and "The Ole Ark's a-Mo-geerin'" may be taken as melodies.

The secular type consists of: (1) Blues, originated by negroes immediately after slavery (before slavery the negro was not allowed to give expression to his troubles) about himself, to himself. No chorus is a feature of the blues, but for himself, a soliloquy. (2) Work songs, having a strong blues idiom, but different from pure blues and confined to expressing an interest in work which the negro is engaged, frequently in a chorus of fellow workmen. Work songs are of very rhythmic nature, more romantic because they develop atmosphere of so many situations and deal with so many transient inspirations. Work songs may be divided into three groups: (a) Road songs; example, "Water Boy," which has been made a favorite by Roland Hayes; (b) river songs; (c) field songs.

Spirituals and work songs are the most worthwhile among the many divisions of negro folk music, according to Professor James' classification. It can't be denied that the poetry expressed in the words to much of this music contributes to its strong,

powerful force. Negro folk music, like all other folk music, came from the soil and from the common people. Yet, the gripping quality found in many spirituals and work songs is the same to be found in music written by great composers. Note a few comparisons. "Die Erl Konig" ("The Erl King"), by Franz Schubert, is a compelling song. The poem describes a dramatic situation and tells a pathetic story with a musical setting which makes the situation more vivid. The Erl King, death, attempts to lure the dying child who is in the arms of its father, who is furiously riding his steed to a doctor in order to save his child. As the Erl King follows, the child fearfully calls out to its father to protect him from the Erl King's cold hands. Compare the similarity in the words of the negro melody, "Death's Goin' to Lay His Cold, Icy Hand on Me." These two poems, if I'm allowed to use the word "poems," though one is the work of a finished German poet, Goethe, and the other a crude expression of a primitive enslaved race, each expresses the same feeling concerning death—cold, icy.

Similar to Russian Music.

There is also a strong likeness between the Russian folk song, "The Volga Boatmen," and the negro folk song, "Water Boy." Both songs not only express an interest in the work at hand, but the rhythm of each is used for a cue to get concerted action. The boatmen are pulling; the negro work gang is hammering. Again, the negro folk song, "Goin' to Lay Down My Burden by the Riverside," shows the negro's gift of transposing his everyday life into the life after death, as he believed it. The Volga boatmen, as they pull their burden on the edge of the river as they walk on the shore, have the one objective of getting through with their load. One is figurative, while the other is actual. The poetic beauty of negro folk music is a part of the why which causes it to appeal.

The negro had a great contribution for the world in his possession, but, as should be expected, didn't realize it. How could he? He was in too close touch with his own music and its having been connected with slavery caused him to become inclined to discard it. "This was a natural reaction," says James Weldon Johnson, "but, nevertheless, a sadly foolish one."

But negro folk music has compelled international attention. It is accepted in the north as well as the south from whence it came. White college glee clubs can sing and do sing spirituals, jubilees and melodies as well as the colored college glee clubs. These songs are sung from the University of Georgia to Harvard in the University of Massachusetts. In America the white race has placed negro music upon the cinema and the stage. The picture, "Hallelujah," and the play, "The Green Pastures," are built around negroes and negro folk music. Could any music attain a higher place in the field of art?

Majesty, poetry, harmony, beauty—elements found in all great music. Negro music has all of these and more. Its appeal is becoming universal.

22 Butler street, N. E.
Atlanta, Ga., June 3, 1932

JUN 15 1932

The Negro Spiritual.

Knoxville has good reason to be interested in George Pullen Jackson's study of "The Sound and Meaning and Mystic Memories, all one profoundly touching whole."

One development from this study, here and elsewhere, was a belief that the Negro spirituals were in reality successors to the old camp meeting songs of the whites of the South and that this widespread mistake concerning them came from the fact that they were first made known to the North by the Jubilee singers of Fisk University and thus associated wholly with the Negroes.

Dr. Jackson came to this city some two years or more ago in the course of his search for material for his book on "White Spirituals and Their Singers," now soon to be published by the North Carolina Press.

The article in the Mercury is possibly a by-product or better, an aftermath of his adventures among the old hymns and tunes and spiritual songs of the days when, as he writes, "mass revivals were favorite means of combatting the devil, . . . with sects less important than salvation," and "churches less needed and less available than camp meeting sites in the wilderness."

Following a Methodist tradition in England, even in John Wesley's day, of setting the words of hymns to the music of popular songs and Scotch ballads, the hymns of early American revivals came to the spontaneous development of a homespun musical outpouring that either grew on the spot or was cobbled for the use of the enraptured and excited people by the preacher or his song leader.

Thus, since "it is of the very nature of revival enthusiasm to develop its own song," there came into being, as Dr. Jackson writes, "the new sort of songs created in the revival atmosphere and used by the rural whites of the South for perhaps a century before the programme leaflets of Negro concert groups brought it to the ken of Northern audiences."

Dr. Jackson goes into much detail as to investigation and comparison by various authorities in such matter and gives their words of the finding of stanzas and parts of stanzas of the original camp meeting hymns of the whites, together with the unmistakable musical characteristics for so long regarded as a style learned in Africa and developed in the land of the Negro's enslavement.

Among familiar Negro spirituals of the present day, so traced to white singers of the early camp meeting songs, are "Weepin' Mary," "Old Ship of Zion," "Keep a-Inchin' Along," "I'm a Traveling to de Grave," "Wonder Where is Good Ole Daniel," "Roll Jordan Roll," and many others.

The article is of much interest and de-

serves the commendation due any straightening out of error, but it does not seek to take from the Negro the honor due him for singing these spirituals into the hearts of a world that long ago would have forgotten then, nor our gratitude to him for singing them in the voices of a race fitted, as we believe, as no white people's could be, for such songs, sound and meaning and mystic memories, all one profoundly touching whole.

'No Ways Tired' After 38 Years

Harry T. Burleigh Passes Another Year as Baritone Soloist in the Choir at St. George's Church

Amsterdamsche Nieuws 5-18-32
By MINNIE BROWN

SUNDAY at St. George's! What an ideal day for an anniversary, so thought I as I took a seat in the gallery of the church that I might observe the entire proceedings of the service with ease and pleasure. The afternoon sunlight was shining through the beautiful stained glass windows of this historic edifice, and through the open panes of these same windows came the gentle breeze, as well as a view of the moving green leaves on the trees. Beauty without and beauty within, for St. George's is beautiful in its extreme simplicity.

Why are the people gathering so early in St. George's today? It is just 3:15 and even the entrance of the people is marked by haste. The church's Bulletin for the day tells the following:

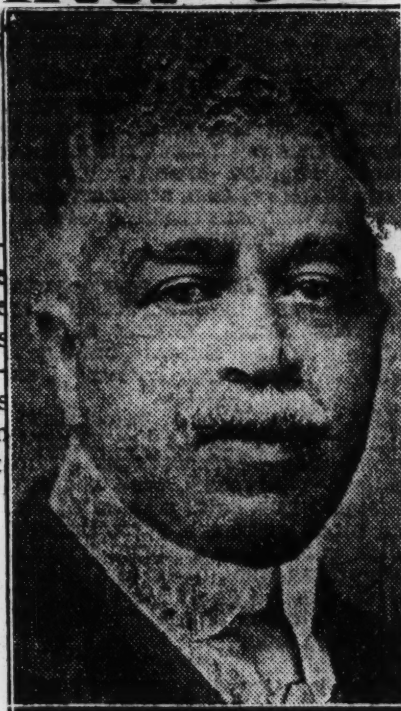
The annual service of Negro spirituals in St. George's Church will be held this afternoon at 4 o'clock. St. George's Church is peculiarly fortunate in having as a member of its choir Harry T. Burleigh, who undoubtedly ranks as the foremost composer of the Negro race today. His arrangements of the spirituals are known and sung not only in America but have also been highly received in Europe. It has become an annual custom at St. George's to devote a vesper service to the singing of Mr. Burleigh's music.

Sunday was the celebration of the thirty-eighth year of service as baritone soloist in St. George's Church and was also the eighth year of this musical celebration. It is a matter of record that in all these years Mr. Burleigh has never been absent from his late for service. The story of Mr. Burleigh's acceptance as soloist is well known, but it can stand repeating, especially for the inspiration of younger musicians who are spending much time in preparing themselves and sometimes see no immediate reward. Having had a glorious and well-trained voice and a thorough musical training, together with and because of his splendid musicianship, particularly sight-singing Mr. Burleigh was easily chosen from the many applicants who had gone up for examination for the position. Through the years he has maintained the position with dignity, adding musical honors to himself, which in turn is an asset to the church where he sings. To serve in a church like St. George's is no small honor, for it is the church which long has

tenors and basses and baritones, and in this section we see Burleigh's handsome face and hear his fine voice as he moves along the aisle. He is wearing over his choir robes the hood of his doctorate, for it will be remembered Howard University conferred the degree of doctor of music upon him.

The choir is followed by the clergy

St. George's choir and I doubt whether it could be equalled elsewhere. To me it was the gem of the choral work of the afternoon. Mr. Burleigh, I am sure, has been of great assistance to George W. Kemmer, the choirmaster, in giving this choir the spiritual approach to these songs, for close observation of the faces of the singers discloses a deep



Harry T. Burleigh

and today there is another outstanding feature in this celebration, for he brought a richness of tone and the Rev. Hutchins Chew Bishop, D.D., artistic work, incomparable interpretation of St. Philip's Church in Harlem, along with the dignity, poise, and his son, the Rev. Shelton Hale Bishop, who is his father's assistant, were the guests of the clergy which have characterized Mr. Burleigh's life and work throughout the So, following a banner with a flaming red cross, representing the Church of Christ, came these two clergymen accompanied by the Rev. J. Philip Anshutz of St. George's, representing the rector, Dr. Karl Reiland, who is away on vacation. Dr. Bishop wore his doctorate hood also over his vestments.

The junior choir filed into the right choir stalls, the senior choir into the left stall, and the clergy into the chancel of the church, the guests in the center and the church members entered in the processional, which was led around the main body of the church and up the center aisle by the banner of St. George, with the children of the junior choir following, a host of them seemingly making a most beautiful picture. The little girls were dressed as Puritan maidens and the boys in regulation choir robes. The great choir of the church appeared, led by the American flag, and in this group was all interest centered, for Harry T. Burleigh had marched in this same church processional for thirty-eight years. The sopranos pass, the altos

again sang as solos his own "Stood on the ribber of Jerdon," and Natalie Curtis Burlin's arrangement of "God's gwine to move all de troubles away," with male chorus assisting. Mrs. Burlin, a white woman, was among the earlier group of white people who began to see the beauty and value of the Negro spiritual as a musical contribution to the music of this country. Mr. Burleigh had a fine regard for her, both as a musician and friend.

Musician Honored Special Vesper Service

Mr. Ideler played from Mr. Burleigh's arrangement of Southland Sketches No. 2. The choir sang "Didn't my Lord deliver Daniel," then the spiritual that is so loved, "Deep River," and "Lord, I don't feel no ways tired," with Mr. Burleigh

singing the solo part. This closed the afternoon of singing Negro spirituals arranged by H. T. Burleigh, marking his thirty-eighth anniversary at St. George's.

Dr. Bishop read the closing prayer and pronounced the benediction. The choir sang the Recessional, "Glorious things of Thee are spoken," retiring to the choir room, while the clergy passed down the main aisle, and the three clergymen remained at the doors shaking hands with the membership and visiting friends.

The last spiritual, "Lord, I don't feel no ways tired," is significant of Mr. Burleigh's life, for he is tireless. Already he has 200 art songs, 50 spirituals for solo voice, 19 spirituals arranged for mixed voices, 18 for female voices and ten for male, as well as four pieces for violin called "Southland Sketches," and a book of spirituals for piano and voice.

Mr. Burleigh has been awarded the Spingarn medal, and he is a recipient of a Harmon award. He is constantly "on the go," giving lecture-recitals. Too, he is music critic for the great music house of Ricordi in this city, and continues to sing private engagements in the homes of the wealthy. In every way, Mr. Burleigh is a busy man.

I journeyed with the various members of the congregation to the choir room to add my congratulations to this man for whom we have so fine a regard, and there was a new study for those interested in watching people. These people of St. George's adore this great man. It is a beautiful sight to see the regard and appreciation, yes, even homage, they give him. For they realize he has been an asset to them also. So I filed out into the late afternoon, spiritually refreshed, racially proud and truly grateful to God for having given us such a splendid representative as Harry T. Burleigh.

BURLEIGH THIRTY EIGHT YEAR AT ST. GEORGE CHURCH NEW YORK CITY

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Realm of Music

By LUCIEN H. WHITE

DAVID H. JOHNSON JR. WINS HIGHEST HONORS IN 9th ANNUAL MUSIC CONTEST;

That perseverance, coupled with ability, is sure to bring its reward, was emphasized by the honors won by David H. Johnson jr., violinist, son of Mr. and Mrs. David H. Johnson of 36 West 139th street, in the ninth annual contest conducted by the New York Music Week Association, Miss Isabel Lowden, director.

Two years ago, David had fallen just short of premiere honors, losing by one-thirtieth of a point, and at that time was inclined to become discouraged to the point of feeling that it was no use to continue, that conditions and influences were against him, and that there were handicaps he could not overcome.

This feeling was expressed to me by his father, who is himself a violinist and teacher of music, having conducted a studio at 66 West 140th street for many years before making a recent change to his present address. This expression led me to remonstrate, urging that a continuance of effort would surely bring favorable results, and that the only way to overcome was to follow the age-old advice, "Try, try, again."

And so it was that when Joseph P. Donnelly, assistant director of music, New York City Public Schools, who served as master of ceremonies on the occasion of the presentation of gold medals and silver cups to the winners in the 1932 contest, came to the introduction of David to play a solo on the program being given in connection with the ceremonies on Sunday afternoon, June 19, in Carnegie Hall, he departed from the usual curt announcement given the other participants and made special mention of the fact that David, in winning the gold medal, had also achieved the distinction of attaining the season's highest rating in any class.

The competition, in the words of the judges, was very keen, and many promising young musicians engaged in it, but David's mark of 97½ per cent in the junior violin class was the highest attained by any contestant in any class. And when he had finished his playing of the Praeludium et Allegro by Pugnani-Kriesler, his programmed number, and the audience burst into an ovation for the young artist, Mr. Donnelly stepped down from his dais and personally escorted David and his accompanist, Miss Winifred Young Cornish, to the front of the stage to acknowledge the plaudits.

David, who is just 17, studied first with his father, but of recent years he has been studying under teachers at the Institute of Musical Art of the Juilliard Musical Foundation. He is a senior in George Washington High School.

DETT TRAINS RADIO STARS

ROCHESTER, N. Y., May 8.—(AP)—Dr. R. Nathaniel Dett, former head of the department of music at Hampton Institute, but now connected with the Eastman School of Music here, is training singers for service over radio station WHAM.

Henderson's Band

Pleases Audience

Small Crowd in Auditorium Applauds Negro Musicians

A smattering of an audience, half white and half Negro, was moved to laughter, whoops, and serious applause Tuesday night by the fascinating jazz concert given by the Negro orchestra of Fletcher Henderson.

The music was wicked, hypnotic jazz. Rex Stuart, a fat black trumpeter, sat on the front row and led the orchestra in the absence of Fletcher Henderson, who was injured in an accident a week ago.

The freak use of combinations and strange arrangements made the horns and reeds enchanting. Sometimes they were like violins and banjos, and they would cry liltily above and beneath the piano, saxophones, cymbals and drums.

The concert opened with Rhapsody in Blue, which was splendid, and proceeded through a long program of highbrow and low down jazz.

The high spot of the program was the short appearance of the Blue Harmony Boys from Eufaula, Ala., who recently joined the band. They sang Dinah in fine style, and a beautiful and unusual arrangement of Trees. Their creamy voices, slurring softly over sounds in syllables, were gripping in the wierd Stop the Sun, Stop the Moon, the despairing, monotonous wail of a Nigger whose gal went away and left him mourning and yearning himself almost crazy.—M. L. L.

CARMEN VELMA SHEPPERD GRADUATES IN SINGING FROM DAMROSCH INSTITUTE

Miss Carmen Velma Shepperd, Mabel Piper, Irene and Beatrice daughter of Mr. and Mrs. David N. Lee, Enid Ramsey, Hyacinth Linz-Shepperd of 421 West 147th street, in Part I.

has finished the course in singing at In Part II appeared Sylvia Orthe Institute of Musical Art of the Ridge, Linnette Collymore, Nora Juilliard Musical Foundation, and Daly, Molly Allen, Frances Watkins was one of the class singing diploma, Gwendolyn Newell, Maxime mas at the commencement exercises Daly, Anetha Moore, Myrtle Mc-held in Carnegie Hall.

She began studying at 13 under Ushers for the affair were the Packer Ramsay, and a sister Misses Doris Hernandez, Gladys ver medal winner in the Music Week Robinson, Dorothy Mais, Rhona Contests, losing the gold medal by Elliott, Gladys Bennett, Maud one point. Later, she studied with Hurley and Beryl Wallace.

At conclusion of the program, has sung regularly once or twice at the vicar, Mr. Johnson, thanked month over radio stations WGBS Miss Margetson, her pupils and WAAT and WABC. She has given Mr. Margetson, for the excellent freely of her services for charity program presented, and, after re-singing for the sick in hospitals, affording to the work of the Sew-benefits and in church services.

She took principal parts in several operettas, particularly "The Rose of Savoy" and "Fans and Lanters."

Later on, she again entered the Music Week Contests, and was the by Mrs. Wallace in educational W. L., prior to her coming to the survive to the last. No gold medals were awarded that year.

She entered the Institute at the age of 17, taking the regular singing course, and her splendid contralto voice has been heard frequently on various occasions in the school's activities. At the same time, following her graduation from Wadleigh High School, she carried on her college work at Columbia University, pointing towards a B. S. degree. She plans to finish her work at Columbia, and then to take the teacher's course at the Institute of Musical Art, for which she has qualified.

She finished at the Harriet Beecher Stowe Junior High School for Girls with highest honors. She was born in Jamaica, B. W. I.

While pursuing her own musical studies, Miss Shepperd has been singularly successful as a teacher of young piano pupils. She began study of the piano herself at the age of 6, under Miss Alberta Robinson. In 1930, she had five piano pupils entered in the Music Week Contests, and four won silver awards—two with interborough's standards—and one a bronze award. In 1931, with eight pupils entered, seven won awards for theory, and one was the only child to represent Manhattan in the finals played in Steinway Hall.

Several of her pupils are in this year's contests.

When Miss Katherine Bacon was the guest artist in a recital in the Great Hall at City College, under auspices of the New York Music Week Committee, a group of her pupils appeared on the program.

At conclusion of the program, has sung regularly once or twice at the vicar, Mr. Johnson, thanked month over radio stations WGBS Miss Margetson, her pupils and WAAT and WABC. She has given Mr. Margetson, for the excellent freely of her services for charity program presented, and, after re-singing for the sick in hospitals, affording to the work of the Sew-benefits and in church services.

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WINS HIGHEST HONORS IN N. Y. MUSIC CONTEST

NEW YORK, June 24. — David Johnson, Jr., a 17-year old colored boy, won the gold medal with the highest rating given to any contestant in the New York Music Week Association contest for this year held on Sunday, June 19, in Carnegie Hall.

Mrs. Constance Edson Seeger, the boy's violin teacher, has sent to the National Association for the Advancement of Colored People the following facts about this colored genius of the violin.

He was born in New York and

began his musical studies at the age of 4 1/2 with his father who is a musician and violin teacher. David attended St. Marks Parochial School and is now a student at George Washington High School.

In 1925, the boy entered the Institute of Musical Art of New York City and obtained a scholarship. For the past six years he has been studying with Mrs. Constance Edson Seeger, member of the violin faculty of the Institute. He has been in former contests of the New York Music Week Association winning a silver and bronze medal in 1926 and a silver medal and pin in 1930. His gold medal was obtained this year with the high rating of 97 1/2.

"At the 9th Annual Concert of the Music Week Association held June 19 in Carnegie Hall, young Johnson won immediate success with the large audience by his fine playing of the Kreisler arrangement of the Praeludium and Allegro by Pugnani.

"It is predicted that the boy will have an outstanding career and will take his place with the fine artists of his race who are now before the public."

IN MY OPINION
Macon Telegraph
By COLEMAN HILL
Macon, Ga.

Over at the far edge of this page the other day, the ebullient Johnny Spencer set forth the facts in the case of Casey Jones. The renowned engineer, according to evidence submitted by J. D. S., had been a native of the columnist's own home town, Jackson, Tenn. And the proof seemed adequate.

According the laurel of merit to a sister city of the South is always a pleasant task. Yet in the rush of bestowing recognition, we must not forget our own claims to a greatness fully as brilliant. Specifically we must not overlook Macon's rightful place in the history of American

Few people—perhaps even none—know that the Sweet Adeline celebrated by numerous tremulous throats was really a Macon girl.

Her last name was Parker. Her father, nicknamed from an early escapade "Fight" Parker, was a Negro barber on Fourth street (now Broadway); and her mother took in washing from the oldest families.

Adeline herself was born in Birdcage Alley about 1890. Early blossoming into a beautiful and voluptuous girl, she nevertheless remained fancy-free until she saw "Walloper" Stone, a young buck whose hack headed the line at the old Southern depot.

The two met after a flirtation in Mt. Lebanon A. M. E. church, an East Macon edifice that since has vanished. They told each other of their love, but because of the girl's youth, decided to postpone nuptials.

During the panic of 1907, barbering became so bad along Fourth street that Adeline had to get a job. She found employment behind the counter of "Handy" Saxon's hash-house on Bridge Row, a place noted for its excellent mullet. (It too, alas, has disappeared.)

There Walloper did his courting; and there he heard the sad news that Adeline's papa had decided to offer his daughter as a prize. Fight Parker, worried over his disappearing trade, remembered the bygone days when barber-shop chords had brought customers to his chairs. What this country needed, he concluded, was a rebirth of tonsorial harmony. So he announced that the youth capable of producing the best specimen, would be rewarded with the hand of Adeline. He had nothing else to give; but Adeline was enough.

Barbers from all the state came for the grand competition, scheduled for the afternoon of July 4 at Central City park. On the preceding evening, Pleasant Hill, Unionville, Yamacraw and Tybee rang with song, as dusky voices tested their capacities with Down By the Riverside The Wreck of the 97, Frankie and Johnny, and a hundred others.

Only Walloper and Adeline were not merry. Hackmen were not songbirds, Walloper remarked, and he would be foolish to try his vocal powers against accomplished warblers. Handy Saxon, the hash-house man for whom Adeline worked, thought otherwise.

"Set down and get together," he counselled. "Lemme hear what you can do."

So Walloper sang Casey Jones for him, and then Stingaree and John Henry; and Handy said the lack of barbershop training was not noticeable.

"If you had a good, new song to give 'em," he suggested, "you'd walk away with that gal."

Walloper ate a big helping of mullet, and mournfully held Adeline's hand for an instant as she passed it to him across the counter. Then, when the 11:35 had come in from Cochran, he returned home and went to bed. He slept. He dreamed. And next morning he rushed to Handy's place.

"Listen here," he shouted; and he sang for Handy and Adeline the tune that has since grown famous all over the world. It had come to him, out of the nowhere, while he slept, words and music complete.

"I'm yours, honey," cried Adeline, as Handy elated by the beauty of the piece, ordered free coffee for everyone present.

Among those in the cafe was a young fellow called "Messer," who operated the fifth chair at Fight Parker's shop. He had long hankered for Adeline; and now he saw his chance.

By crooked work he got himself placed on the afternoon's program just ahead of Walloper. When his turn came, he sang Sweet Adeline, the tune he had heard Walloper give that morning at Handy's. He sang so well that everyone felt sure he would win,—for here was a new saccharine melody to stir the tear-ducts.

But Walloper had an ace up his sleeve. When he advanced to the bandstand in the half-mile track (where, a few years later, President Taft was to make a speech), he broke into the air

Sweet Adeline died eight years ago. She now lies buried in Evergreen cemetery. A movement to tear down the house in which she was born, and re-erect it in Washington Park, has got no where.

Not has any change come over the two next lines, "At night, dear heart, For you I pine," save that the meaning has shifted. The sentiment now thought to be an expression of love, then meant that Walloper and wanted mullet when eventide rolled in.

The succeeding lines of the original bear out this theory, for they were:

"In all my dreams, Your fried fish beams."

"Beams," a slang word of the period's honky-tonks, meant "to make the mouth water,"—so the meaning of this phrase was: "In all my dreams, your fried fish arouses my appetite."

Ignorant of the thought implied in this word, we have corrupted Walloper's song to "Your fair face beams," an idea which, though perhaps more elegant, is certainly not nearly so vigorous.

Tradition says that the version of the song Walloper gave, was not the one we now celebrate.

It began in the same way, with repetition of

Adeline and the former hackman were married next day at Mt. Lebanon A. M. E. church.

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Music - 1932

Takes Issue With White On Origin Of Negro Spirituals

Says "Negro" Would Not Be Qualifying Adjective Pre-
fixing Spirituals If Negroes Had Learned Them
From White People.

(Special to The Pittsburgh Courier)

CLEVELAND, O., Jan. 21—"It seems strange that the whites have been successful in robbing the Negro of everything he has produced and now he is trying to steal our songs. What's next?" declared Louis A. Williams, member of the research committee of the Cleveland branch of the Association For the Study of Negro Life and History, in a fiery address recently.

Mr. Williams scathingly takes Monroe N. Work, director of the Department of Research at Tuskegee, to task for Mr. Work's report on Negro music in the Negro Year Book for 1931-32. Continuing, he said:

"Mr. Work has written what Newman I. White says in 'American Negro Folk Song.' Since these folk songs were not written, they were constantly subject to changes and were constantly being changed. This has been true from the days of slavery down to the present time. Improvisation went on. Songs already existing were changed and new ones created. It was but natural that Negro folk songs in America, especially in their contents, should be profoundly influenced by the Negro's contact with the culture of the whites. The Negro took over and adopted to his own ends a number of songs, published and unpublished, composed by white persons. This was especially true with respect to revival hymns used by Methodist and Baptist camp meetings in the South during the early part of the nineteenth century. Newman I. White in his volume on 'American Negro Folk Songs' gives extended examples of this borrowing and adopting of white religious songs.

"Mr. White certainly extended his example. He combed the dictionary for every soothing word that would shield his prejudice in his vivid attempt to discredit the Negro from the creation of any of the now famous spirituals, and now he can

would be absolutely unheard of if the whites of the South had anything to do with their creation. 'Spirituals of the Southern Whites' or 'White Spirituals' would have been the adoption.

"Certainly the Negro sang gospel hymns composed by Dr. Watt and others in the tune of his own songs, but this was done by first singing a verse of his own song and then working in a verse from a hymn book when there was no knowledge as to the ending; but anyone familiar with Negro songs could easily detect the difference in a gospel hymn from that of a Negro spiritual.

"Be it remembered now, henceforth and forever more, that the now famous Negro spirituals had no relation whatever with the gospel hymns that were sung by the southern whites. All the Negro got from the whites as far as his songs were concerned were a few Biblical words added to his limited vocabulary which he used in his creations."

Negro Tenor Comes For Concert Friday

George Garner, internationally famous negro tenor and singer of negro spirituals, will arrive in the city today. His concert presentation is scheduled for the city auditorium, Friday evening, at 8:30. With Garner is his wife, Netta Paullyn Garner, associate artist, pianist.

Friday's presentation is fostered by 15 colored churches of Atlanta and is expected to draw one of the largest audiences a program of this type has ever drawn in Atlanta. Tickets are now on sale at the Cable Piano Company.

DETT NOT TO BE NEW MUSIC DIRECTOR AT FISK UNIVERSITY

NASHVILLE, Tenn.—Persistent report that Dr. R. Nathaniel Dett had been elected director of music at Fisk University was officially denied this week by a spokesman for the university in an exclusive statement to the Journal and Guide.

"The report regarding Dr. Dett is untrue," Mrs. Ethel Gilbert, director of publicity said. "Ray Francis Brown will remain as director of the Fisk Choir. The music school is to be administered by a committee composed of the president, the dean, and Warner Lawson, a professor in the music school."

Mr. Brown resigned some months ago. He was asked by the trustees during Fisk's recent music festival to reconsider. Dr. Dett resigned from Hampton last fall and will be succeeded there by Clarence Cameron White, who is now in Paris writing an opera. Dr. Dett is doing special study at the Eastman Music School in Rochester,

FISK UNIVERSITY MUSIC SCHOOL SPONSORS MAMMOTH FESTIVAL

Contests to Be Held During
Meet; Celebrated Musicians
to Be Judges

NOBLE TO DIRECT MUSIC
Supervisors and Music Heads
Throughout South Are
Expected at Meet

NASHVILLE, Tenn. Apr. 18—(CNS)—Over 1,000 singers will participate in a monster song festival at Fisk university Thursday and Friday of this week. The singers will represent high school choruses from over 20 cities and selected adult church choirs from many cities in Kentucky and Tennessee. In addition, the Fisk university choir will appear in recital Friday evening with T. Tertius Noble, celebrated composer, as guest conductor.

Part of Music Extension
Program

The Spring Music Festival held at the university is unique not only for its size, but because it represents the culmination of a new music education program being carried on by the institution. The new idea of bringing music to the homes of colored families throughout the south and the awakening of musical talent in Negro youth was introduced at Fisk by John Erskine, head of the Guildard Foundation in New York, who secured an initial found of \$5,000 for the work from the Carnegie Foundation two years ago. Since that time, under the direction of Ray Brown, head of the Fisk School of Music, Miss Alice Simmons, a teacher in the school has visited high schools and churches in several states carrying out the music extension program.

Choir Contests to Be Held

The participation of the various high school choruses and combined choirs in the festival will be in the form of several contests held between different groups. The first contest on Thursday evening will be between some ten

combined church choirs. On Thursday and Friday contests between high school choruses, divided into four classes on the basis of the high school enrollment will be held. Choral and choir music of such composers as Mozart, Gounod, Hayden, Purcell, Dvorak, Trygversen and Burchard will be sung by all the groups on the competition. Appropriate awards in the form of shields will be given the winners of the several competitions.

Celebrated Composer as Guest
Conductor

An outstanding feature of this year's festival will be the presence as guest conductor of the Fisk university choir and one of the judges in the contests, of T. Tertius Noble of New York City, organist and choir leader of St. Thomas church in that city. Mr. Noble is recognized as the leading composer and director of church music in America. An Englishman by birth, he has been highly honored by being awarded the degree of doctor of music by the Archbishop of Canterbury.

Never believing that amateur choirs could sing his compositions, Dr. Noble was convinced that the Fisk choir could give proper interpretation to his music after having heard them over the radio. So enthused was he over their rendition of difficult church music, that he heartily accepted the invitation made him to be the guest conductor at the choir's recital. Several of his own compositions will be sung at this time.

Other distinguished musicians will serve with Dr. Noble in judging the music contests. They include: Madame Florence Cole Talbert, singer; Miss Elizabeth Bell, of the music department of the Austin Peay Normal school, and Mr. Milton Cook, supervisor of music for the Nashville public schools.

In addition to the contests, all of the choirs and choruses will

JUN 13 1932

CHARM IN AFRICAN MUSIC

African music is not jazz, and jazz is not African music. Music is the foremost Negro social art; it is the right hand of the African native's social physiology. He is born, named, initiated into manhood, warrior, armed, housed, betrothed, wedded and buried to music; with music his departed spirit is invoked or appeased in its moods.

Much of the music, though strange to the unaccustomed white ear, is singularly beautiful and perfect in technique, and there must be few music lovers who would not be moved by such native songs as the Zulu "Ngwe ne ngony ama," a traditional part-song typical of some of the best of native music, in which the voices of the men and women singers rise and wane in successive waves of harmonic melody.

So, too, the most skeptical newcomer to Africa never fails to be impressed by the songs of the canoe-men plying their craft on the great lakes and rivers.

To know its solemn grandeur one must hear the first high call of the sika drum far in the hilltops over the veld, hear the notes of the horns joining one by one in the paeon which announces to the spirits of the tribe that a warrior has gone to join their company.

The black orchestras with their weird instruments and strange diatonic music make a deep impression on the newcomer to the kraals—the ulele player who wanders from kraal to kraal, musicing, the scandal and news of the day on his 5-noted flute with its vox humana effect so perfect that natives can glean the unspoken words from the trill of the music; the wild saxophone-like voice of the zomari; the mellow twang of the herd boy's 1-string guitar.—Capt. William Hichens in Art and Archaeology.

Jubilee Music And Folk Songs

Inspirational Melodies
And Native Airs to
Feature the Congress
Session—Large Chorus
Specializing in American Music Now

Jubilee songs, inspirational melodies and folk lore music will be featured at the coming session of the Sunday School Congress. Already the national chorister is at work training the choirs from every Baptist Church affiliating with this movement in Jacksonville, who have been good enough to accept the offer of the Congress Secretary to train these choirs as one mammoth Congress Chorus.

Jubilee music as supplied by the National Baptist Publishing Board's Plant, through its Jubilee Melody Song Book, will take first rank and be given every consideration. The

real interpretation of this music, the Congress Secretary states, has been neglected on many occasions. He declared that he had no criticism on choristers nor church choirs, but that since his grandmother and his father were among those who came along in the days when this music was being made, when the inspiration of these songs was coming to them, they knew how the song should be sung, and it is his desire that the present generation know the music, know the songs, commit to memory the words and get the proper airs.

Let us sing them as my grandparents used to sing them; let us put our whole soul into them and make the welkin ring with our native productions. These are just some of the airs that he has instructed the chorister to drill into the chorus: "Standing in the need of prayer," "Christians hold you tight," "When you come out the wilderness," "Sing aho that I had the wings of a dove," "Hear me praying," "Inching Along."

APR 20 1932

FOLK SONGS

For a comparatively young nation, the United States has a wealth of folk songs, as many private collections have revealed. Many of the best are the products of isolation, as in the mountains of Kentucky. The negro cabins in the south and the lumber camps of the North have made their contributions.

But such isolation is largely of the past. Moreover, music of all varieties, from classics to jazz, now penetrates to the remotest communities through the radio and other instruments. But it is a penalty of such progress that the folk songs are in danger of being lost. For this reason, the Library of Congress has undertaken the commendable task of making a national collection of American folk songs. As this is a public enterprise, it should find active support in all sections of the country.

DEMOCRAT
NATCHEZ, MISS.

APR 24 1932

Folk Songs

For a comparatively young nation, the United States has a wealth of folk songs, as many private collections have revealed. Many of the best are the products of isolation, as in the mountains of Kentucky. The Negro cabins in the South and the lumber camps of the North have made their contributions. The open cattle ranges of the West, where the cowboys once roamed freely, produced many songs.

But such isolation is largely of the past. Moreover, music of all varieties, from classics to jazz, now penetrates to the remotest communities through the radio and their instruments. But it is a penalty of such progress that the folk songs are in danger of being lost. For this reason, the Library of Congress has undertaken the commendable task of making a national collection of American folk songs. As this is a public enterprise, it should find active support in all sections of the country.



CITY MUSIC DIRECTOR

The first member of the Race to receive appointment of senior recreation director of music for the city of Los Angeles is Edward W. Bailey. He was submitted to the civil service examination.

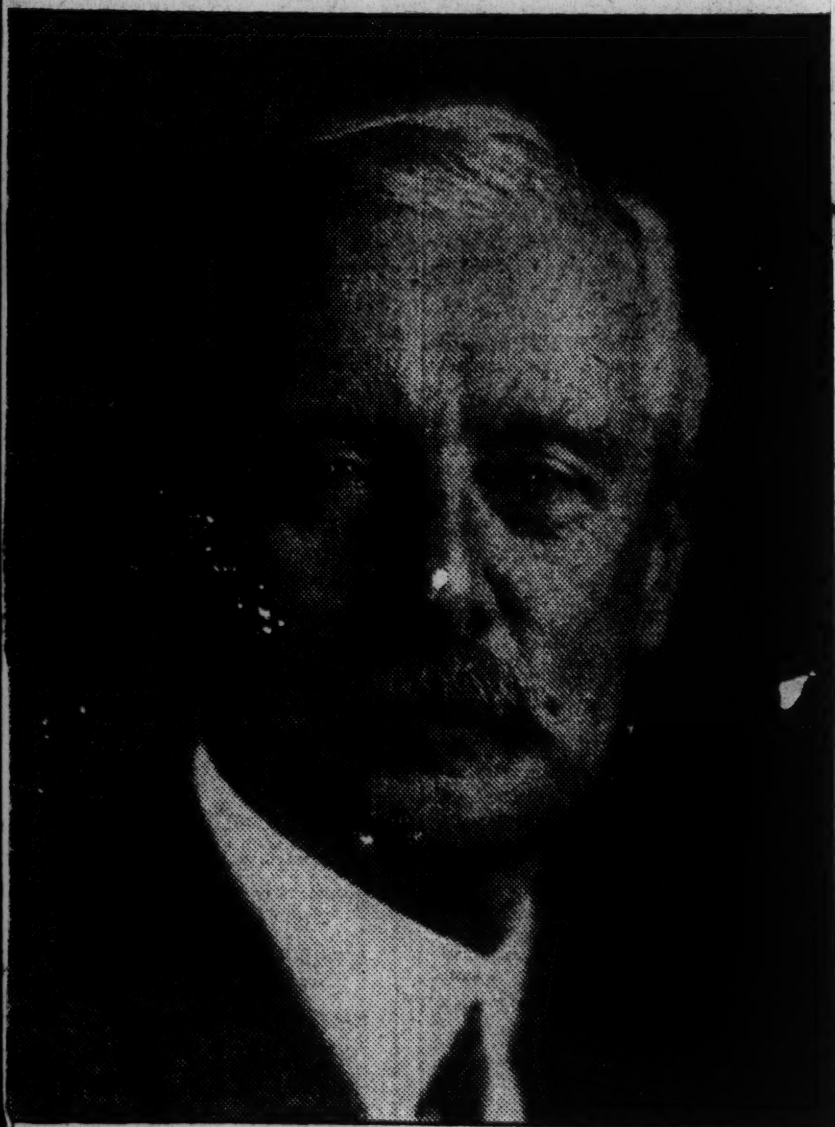
NEGRO MUSIC PLANNED IN HOLLYWOOD'S GREATEST SEASON

Los Angeles, Calif.—(ANP)—Frederick Stock, conductor of the Chicago Symphony Orchestra, has been engaged to conduct in Hollywood Bowl during the 1932 series of "symphonies under the stars," it has just been announced.

More Negro music will probably be presented than ever before due to the

4-30-32

GUEST CONDUCTOR AT FISK



Carrier 4-23-32
T. TERTIUS NOBLE

World famous composer and director, who will be the guest conductor of the Fisk University Choir, Friday, at their recital during the annual Fisk musical festival in Nashville.

Negro Music for Bowl

5-12-32
LOS ANGELES, Cal. May 9—Frederick Stock, conductor of the Chicago Symphony orchestra, has been engaged to conduct in Hollywood Bowl during the 1932 series of "symphonies under the stars," has just been announced. More Negro music will probably be presented than ever before

Hall Johnson Choir To Sing for League

28-32
NEW YORK, May 26—The famous Hall Johnson choir will sing for the opening of the National Negro Business League, Sunday, June 19, according to announcement by the secretary of the League. Mr. Johnson trained the "Green Pastures" choir, and is famous as a conductor.

TRACES FORM OF SPIRITUALS TO WHITE SOURCE

Carrier
NASHVILLE, Tenn., June 2—(A. N. P.)—In perfecting the spiritual the Negro has just taken the old camp meeting songs of the upland southern whites of pre-Civil war days and polished them up, according to Dr. George Pullen Jackson, a professor at Vanderbilt University, who has contributed an article on the genesis of the spiritual to the current issue of the American Mercury.

6-4-32
Dr. Jackson maintains that it was the numerous "camp meeting spirituals" of the white people in the upland south, born in the heat of religious emotion and sung first and for a long time by the rural whites, which went over to Negroes, impelled by the same infectious power which induced colored people to take over all the other religious practices of the white.

Pittsburgh
He does not deny that Negroes have developed the songs, but traces the form of the spiritual, both as to poetry and tune, to the early form of the religious folk song of the whites.

"Why is it," Dr. Jackson asks, "that people who can read and write have failed to recognize what the largely illiterate rustics have known all along; namely, that the Negroes and the country white people have always sung the same songs, each in his own racial way?"

He believes the first reason is that the white people of the country did not wish to recognize the fact, then the coming of the gospel hymn era, so that the white city folk of today, having lost sight of their early religious folk song, overlook the fact that they are the creators of the beautiful Negro spirituals.

WINSTON SALEM, N. C.

SENTINEL

MAY 11 1932

A Community Opportunity

Tomorrow night George L. Johnson, of New York city, accomplished negro tenor, will present again his negro music festival, this time at Richard J. Reynolds Memorial Auditorium that as many white people as care to come may hear.

The Sentinel has two reasons for recommending this program. First, the director has been able to develop such a program as has rarely been heard in this city. Individually and as a group, the musicians appealed profoundly on their first appearance here. And they will offer the same sort of program at Memorial Auditorium, where acoustical conditions, seating facilities and other accommodations are immeasurably better than they could possibly be in the warehouse where the initial program was given.

Second, the musicians are appearing in the interest of the city's unemployed. Funds received from the program will be used by the recognized city agencies to relieve conditions among the city's deserving unemployed. These two reasons afford any citizen all justification necessary for boosting the event and attending it when it comes. The Sentinel is glad to call the attention of the public to the program.

Mundy Chorus at Chicago University

Chicago (ANP)—Under the auspices of the research committee of the Chicago Urban League of which Mrs. Wendell Green is chairman, the James A. Mundy Jubilee Singers, made famous in the Chicago and Musical Festival conducted by the Chicago Tribune, sang a large and select audience in Mandell Hall at the University of Chicago, Thursday night. The work of the singers and their director drew warm praise from the audience and the critics.

Among those who assisted Mr. Mundy were James Durham, tenor, director and soloist of the Broadway Methodist Church; Miss Helen Curtiss, soprano; John Burdette, baritone; Margaret A. Bond, concert pianiste; Walter E. Gossette, assistant director; and Cleo Holloway, accompanist. Soloists of the evening included Mary Johnson, George Bizelle, Roy Thompson and Hattie Pipes.

Says Whites Invented Negro Spirituals

Also American
NASHVILLE, Tenn.—In perfecting the spiritual, the Negro has just taken the old camp meeting songs of the upland southern whites of pre-Civil War days and polished them up, according to Dr. George Pullen Jackson, a professor at Vanderbilt University, who has contributed an article on the genesis of the spiritual to the current issue of the American Mercury.

Mercer Cook Writes Two More Tunes

Also American
NEW YORK—Mercer Cook, son of the famous diva, Abbey Mitchell Cook, has written several new song numbers, two of which are getting the notice of Broadway; they are "Is I In Love?—I Is," and "Sweet Sweetheart." Mercer Cook, one of S. Sweet's sons, in two other numbers he has collaborated with his young cousin, J. Hartwell Cook. One of them is "Stop The Sun, Stop The Moon." At the big hearing on these numbers, Broadway critics nodded approval.

COLORED BOY IS IN BOSTON SCHOOL SYMPHONY BAND

Also American
Boston, June 1, 1932.—Boston school cadets, 68 of them, serious youngsters in khaki uniform, selected for their outstanding musical ability from the bands of a dozen Boston high schools to compose the Boston Public School Symphony Band, gave a remarkable performance at their annual concert in Jordan Hall last night under the leadership of Fortunato Sordillo, conductor. School teachers, parents, friends and relatives to the number of more than 600 gave the boys rousing plaudits as they achieved a difficult but popular programme including more than 12 numbers.

Among the members of the band was Horace G. Mackerrow, son of Mrs. Effie Wolff Mackerrow, formerly a music instructor at Tuskegee Institute. He played a C clarinet. Just before the close of the concert John A. O'Shea, Director of Music in the Boston Public Schools, awarded certificates to each member of the band.

NO WAYS TIRED

AFTER 38 YEARS

Harry T. Burleigh, Passes Another Year As Baritone Soloist In Choir At Fashionable New York Church

Reprinted from The Amsterdam News By Special Permission

By MINNIE BROWN

SUNDAY at St. George's! What an ideal day for an anniversary, so thought I as I took a seat in the gallery of the church that I might observe the entire proceedings of the services with ease and pleasure. The afternoon sunlight was shining through the beautiful stained glass windows of this historic edifice, and through the open panes of these same windows came the gentle breeze, as well as a view of the moving green leaves on the trees. Beauty without and beauty within, for St. George's is beautiful in its extreme simplicity.

Why are the people gathering early in St. George's today? It is just 3:15 and even the entrance of the people is marked with haste. The church's Bulletin for the day tells the following:

Fine Tribute

The annual service of Negro spirituals in St. George's Church will be held this afternoon at 4 o'clock, (May 15.)

St. George's Church is peculiarly fortunate in having as a member of its choir Harry T. Burleigh, who undoubtedly ranks as the foremost composer of the Negro race today. His arrangements of the spirituals are known and sung not only in America but have also been highly received in Europe. It has become an annual custom at St. George's to devote a vesper service to the singing of Mr. Burleigh's music.

Sunday was the celebration of the thirty-eighth year of service as baritone soloist in St. George's Church and was also the eighth year of this musical celebration. It is a matter of record that in all these years Mr. Burleigh has never been absent from nor late for service.

Story Stands Repeating

The story of Mr. Burleigh's acceptance as soloist is well known, but it can stand repeating, especially for the inspiration of younger musicians who are spending much time in preparing themselves and sometimes see no immediate reward.

Having had a glorious and well-trained voice and a thorough musical training, together with and because of his splendid musicianship, particularly sight-singing, Mr. Burleigh was easily chosen from the many applicants who had gone up for examination for the position.

No Small Honor

Through the years he has maintained the position with dignity, adding musical honors to himself, which is an asset to the church where he sings.

To serve in a church like St. George's is no small honor, for it is the church which long has been and still is a factor in the religious life of the city and can boast of the membership of families through a generation or two whose names are factors in the financial affairs of the world as well as in the social life of J. P. Morgans, Lorillard Spencers, George W. Wickershams. It will be remembered that the late J. P. Morgan had requested that Harry T. Burleigh sing "Cavalry" at his funeral.

Wealthy People

St. George's people are now filling the entrances and the pews; people of wealth and gentility it is easily seen. Also are there appreciably intermingled with this vast throng people of Mr. Burleigh's own race, men and women representing the musicians, writers, and artists. Here comes a group of little Negro girls, the ages ranging seemingly from 7 to 12; what a pretty sight and what a tribute to Mr. Burleigh, and what a privilege for them to see and hear this great artist of their own race.

Four o'clock. The organ begins, plays a short prelude and modulates into the opening hymn "O, brothers, lift your voices." The beautiful voices of the choir were heard as the members entered in the processional, which was led around the main body of the church and up the center aisle by the banner of St. George, with the children of the junior choir following, a host of them seemingly making a most beautiful picture. The little girls were dressed as Puritan maidens and the boys in regulation choir robes.

His Day Of Honor

The great choir of the church and

appeared, led by the American flag, and in this group was all interest centered, for Harry T. Burleigh had for the first time in this same church processional for thirty-eight years. The sopranos pass, the altos, tenors and basses and baritones, and in this section we see Burleigh's hand some face and hear his fine voice as he moves along the aisle. He is wearing over his choir robes the hood of his doctorate, for it will be referred the degree of doctor of music upon him.

The choir is followed by the clergy and today there is another outstanding feature in this celebration, for the Rev. Hutchins Chew Bishop, D. D., rector of St. Philip's Church in Harlem, and his son, the Rev. Shelton Hale Bishop, who is his father's assistant, were the guests of the clergy and church, in honor of Burleigh.

So, following a banner with flaming red cross, representing the Church of Christ, came these two clergymen accompanied by the Rev. J. Philip Anshutz of St. George's representing the rector, Dr. Karl Reiland, who is away on vacation. Dr. Bishop wore his doctorate also over his vestments.

Junior Choir There

The junior choir filed into the high choir stalls, the senior choir into the left stall, and the clergy into the chancel of the church, the guests in the center and the church clergy around the back and sides. The junior choir's presence was orary to Mr. Burleigh, for this group sang only in the hymns.

Following the order of service, Mr. Burleigh's voice rang out in "Hear my prayer O Lord, incline Thine ear," and the responses following. As introductory remarks for the afternoon, the Rev. Mr. Anshutz, announced the guests in the chancel, spoke briefly but fittingly of Mr. Burleigh's service and r

Sings His Pieces

The choir rose to sing "Dig my grave" arranged by Mr. Burleigh. Here I am sure it has never been more beautifully done by St. George's choir and I doubt whether it could be equalled elsewhere. To me it is the gem of the choral work of the afternoon. Mr. Burleigh, I am to George W. Kemmer, the choir master, in giving this choir the spiritual approach to these songs, for close observation of the faces of the singers discloses a deep appreciation of their work in these particular songs.

And with such spirituality, coupled with the fine vocal work by St. George's choir in these songs, there is no danger of their message nor full meaning being lost. "Ezekiel Saw de Wheel" (Burleigh) was sung with a dignity that would be well emulated.

Burleigh Sings Solo

Edwin Ideler played Clarence Cam-

White's arrangement of "No-cipient of a Harmon Award. He is constantly "on the go," giving lectures, for Harry T. Burleigh had for violin quite effectively. Thence recitals. Too, he is music critic for the great music house of Ricordi and continues to sing private engagements in the homes of the wealthy. In every way, Mr. Burleigh is a busy man. I journeyed with the various members of the congregation to the choir room to add my congratulations to this man for whom we have so fine a regard, and there was a new study for those interested in watching people.

These two spirituals were among the first of Mr. Burleigh's arrangements for solo voice. What about his singing them? "I can answer someone will ask. I can answer a richness of tone and charm, elegance and all the other attributes, both musical and mental, which have characterized Mr. Burleigh's life and work throughout the years."

A Fine Woman

"Swing Low, Sweet Chariot," was sung by female voices. Mr. Burleigh again sang as solos his own "Stood on the Ribber of Jerdon," and Nathalie Curtis Burlin's arrangement of "God's Gwine to Move all de Troubles Away," with male chorus assisting. Mrs. Burlin, a white woman, was among the earlier group of white people who began to see the beauty and value of the Negro spiritual as a musical contribution to the music of this country. Mr. Burleigh had a fine regard for her, both as a musician and friend.

Mr. Ideler played from Mr. Burleigh's arrangement of Southland Sketches No. 2. The choir sang "Didn't my Lord Deliver Daniel," then the spiritual that is so loved, "Deep River," and "Lord, I Don't Feel No Ways Tired," with Mr. Burleigh singing the solo part. This closed the afternoon of singing Negro spirituals arranged by H. T. Burleigh, marking his thirty-eighth anniversary at St. George's.

Significant Spiritual

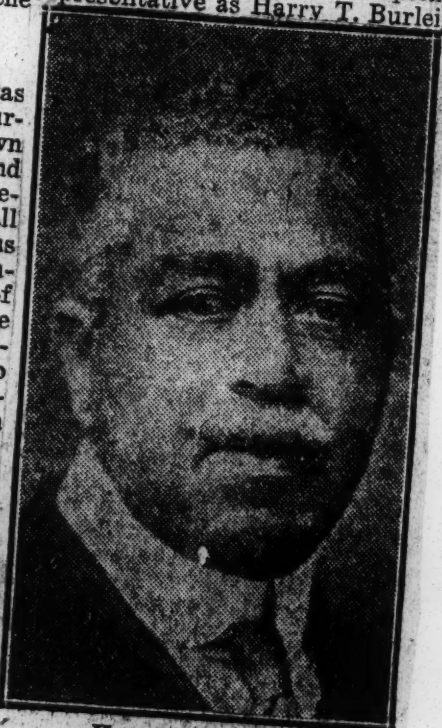
Dr. Bishop read the closing prayer and pronounced the benediction. The choir sang the Recessional, "Glorious Things of Thee Are Spoken," retiring to the choir room, while the clergy passed down the main aisle and the three clergymen remained at the doors shaking hands with the membership and visiting friends. The last spiritual, "Lord, I Don't Feel No Ways Tired," is significant of Mr. Burleigh's life, for he is tireless. Already he has 200 art songs arranged for solo voice, 19 spirituals for mixed voices, 15 for female voices and ten for male, as well as four pieces for violin called "Southland Sketches," and a book of spirituals for piano and voice.

Winner of Medals

Mr. Burleigh has been awarded the Spingarn Medal, and he is a re-

Adored Musician

These people of St. George's adore this great man. It is a beautiful sight to see the regard and appreciation, yes, even homage, they give him. For they realize he has been an asset to them also. So I filed out into the late afternoon, spiritually refreshed, racially proud, and truly grateful to God for having given us such a splendid representative as Harry T. Burleigh.



Harry T. Burleigh

SCHOLARSHIP MUSIC STUDENT COMMENDED

New York, N. Y., June 1, 1932.—Because of her splendid work during the eight months she has been taking a teacher's course at the New York School of Music and Art on a Rosenwald grant, Miss Mildred Phillips, Greenwood of Atlanta, has been informed that her studies will be extended through the summer. This additional recognition came as surprise to the talented musician as Dr. Ralph Sterner, director of the school voluntarily informed the Fund of the fine record she had made and made recommendation.

Music - 1932

FISK BROADCASTS NOT TO FEATURE SPIRITUALS ONLY College Singers Invited To Say Hello To Europe

NASHVILLE, Tenn.—Fisk University Music School will not render programs entirely on Negro spirituals in their radio broadcasts, despite the overwhelming demand from the radio fans in 37 states asking for more Negro folk-songs or folk-songs only.

Only one concession to this plan is being granted. February 15, the Fisk singers will broadcast on the "Hello Europe" hour, and since each country seeks to give a typically national contribution, only typically American music, the spirituals, will be sung. The invitation to sing on the "Hello Europe" hour came from Julius Seebach, production manager of the Columbia Broadcasting System. Otherwise Fisk will continue to sing "the best music of the whole world," the university officials declare.

130 Stations in Hookup
Ninety American stations and 40 in Europe will be included in the international hook-up.

The letters asking for a greater number of spirituals and unanimously declaring that "no one can sing them like Fisk" caused the music faculty and other officials of the university to confer on the matter, and in a letter to the local manager, Ray Francis Brown, director of the Fisk Music School, had the following to say:

"While Fisk University has always been famous for the singing of Spirituals, it has by no means confined itself to that type of music. Nearly all programs ever presented by Fisk Singers included music other than Spirituals.

"The very excellence of the Spirituals, as sung by Fisk, is due largely to the fact that we have always included in our courses of study and on our concert programs the best music of the whole world. This other music has had a refining influence on the Negro folk music, while the folk music itself has enabled our singers to put into their classical music a naturalness and spontaneity often missed in renditions of classical music.

"There is, moreover, on the part of Negroes in colleges and universities, a decided sentiment in favor of the singing of music other than the Spirituals; and, indeed, Negroes are willing to sing their own music only on the condition that they be given a broad opportunity to learn and present with it the best music of the white race.

"Many other Negro schools have largely given up the singing of the Spirituals. Their preservation at Fisk University is due in no small measure to the pursuance of this broad policy."

Other Sunday evening broadcasts will go on the air at 8:15, eastern standard time. The student choir, under the direction of Mr. Brown and the Fisk Jubilee Singers, directed by Mrs. James A. Myers will furnish the programs.

NEGRO CONTRALTO TO BE HEARD HERE

Marian Anderson Billed For
Next Sunday At State
Teachers College

Marian Anderson, negro contralto, will be presented in recital at State Teachers College next Sunday at 3 p.m. It will be recalled that this gifted artist appeared here a few years ago, at which time she was enthusiastically acclaimed. Since then Marian Anderson has filled engagements in the principal cities of Germany, Austria, Hungary, Holland, Scandinavia, as well as in London.

Marian Anderson is the possessor of one of the great contralto voices of this generation. It will be of interest to her friends of her former tour to hear her on Sunday, in order to note the added richness—the beauty of coloring—that has been added to what was already a flawless voice. As for those who have not before heard the artist, they will at once be impressed with the range of her voice, and the opulence of her tones. Her programs are varied, including everything from German Lieder to operatic arias and negro spirituals. It is hoped that she will include "Danny Boy," that greatly loved air, which is one of her favorite songs.

Seats are now on sale at the State Teachers College, reservations for which should be made early in the week.

News of the Music World

By MAUDE ROBERTS GEORGE

Chicago Defender

ROBESON TRIUMPHS IN RECITAL

Paul Robeson was greeted by an enthusiastic group of music lovers and artists when he appeared at Orchestra hall Monday night. He was presented by the well-known concert manager, Bertha Ott, but the Helping Hand Day nursery was a partial beneficiary of the recital. Their splendid efforts were evident in the large number of supporters of that institution who were present. Perhaps no greater ovation was ever given any singer than Mr. Robeson received, as he was compelled to return many times to the stage at the close of the program and was forced to sing five encores. His selections made one desire to remain longer in spite of the fact that the artist was most generous. Having sung "Ol' Man River" on the program, followed by four encores, the audience again demanded "Old Man River," which was superb. Among the many outstanding people present were two artists of international training and success, Roberta Dodd Crawford, who has just returned from Paris, and our own George L. Garner.

Critics were unanimous in their approval and acclaim of Mr. Robeson, as revealed in the following opinions:

Chicago Evening American, Herman Devries: "Paul Robeson's name on the announcement list of a theater is always a guarantee of safety at the box office."

"So Orchestra hall was well filled last night for Robeson's recital. This year his concert was made up entirely of spirituals."

"It was to be expected that Mr. Robeson would excel in the interpretation of this type of musical literature, if we may give this rather grandiloquent categorization. Robeson does not sing it like 'literature.' He sings it for what it is, the expression of his people's emotions, and gives to these melodies all the peculiar color, the pristine meaning, the heart interest, they so richly contain."

"We are all more or less familiar with Mr. Robeson's voice and his manner of singing. This year the baritone quality is considerably warmer, and the range displayed revealed low notes, full and resonant, and a higher register equally adequate."

"I heard, among others, 'Go Down Moses,' arranged by H. T. Burleigh, 'Trampin'' by Edward Boatner, 'Lonesome Valley,' by Burleigh, and 'In Dat Great, Gittin' Up Mornin'."

"This group was so well liked that Mr. Robeson was asked for a double encore, and these tributes to his talent continued throughout the evening."

"More than passing words of commendation must be written for the assisting artist, Justine Sandridge, pianist, heard in Chopin's 'Polonaise Militaire,' Liszt's 'Sospiro,' and the Brahms Intermezzo opus 118, No. 2. The Brahms intermezzo was exquisitely played, the touch lovely, and I must especially praise his pedal-technic, which might easily win the adjective of exemplary, except that I hate to make anybody jealous!"

Daily News, Eugene Stinson: "Paul Robeson, the famous Negro singer, gave a recital at Orchestra hall last night. His admirable accompanist was Lawrence Brown, who had arranged many of the numbers in the singer's program. Mr. Brown was Mr. Robeson's associate when the two first made their appearance here, unknown and unheralded more than five years ago. And, as those who heard them then hoped he would last night, on occasion, Mr. Brown lifted up his interested little face away from the keyboard and added a saucy

tenor to Mr. Robeson's good-natured bass-baritone.

"Except for 'Ol' Man River' and Cook's 'Exhortation,' Mr. Robeson's songs were all Negro spirituals, and he sings them, in his way, better than anybody else. Nobody so totally expresses their spirit with nothing added. And there is not a more beautiful voice to be heard in this country."

"Mr. Robeson handles his voice as he handles his songs. They are part of him, and he is part of them. Everything is direct, unreflected and whole. Voice and songs are his routine, and of all the entertainers Chicago knows there are many more complex, but none more complete."

"What he does is what he is. And what he does is enjoyable because it so supremely represents the remarkable gift of the Colored race in its natural estate. And he is especially likable because Mr. Robeson is so simple and so friendly, so reserved and yet so communicative, so dignified and yet so unassuming, a figure at once ingenuous and commanding."

Chicago Tribune, Edward Moore: "Paul Robeson, he of the gorgeous voice, came to Orchestra hall last night for a song recital of Negro music, spirituals and secular music. On this appearance he was assisted by Justin Sandridge, a pianist with expertly trained hands and an excellent idea of how to use them on the music of Chopin, Brahms, Liszt and several others. Principally, however, there is a vivid memory of Mr. Robeson's voice, how it held and projected a melodic phrase, how expressive it became in timing and coloring, how every word came from the stage to the audience as plainly as though it had been spoken."

The Chicago Evening Post, Karleton Hackett: "Mr. Robeson was in particularly good voice and the great rich tones rolled out most gratefully to the ear. He has a real voice, one of the best, with the mellow sympathetic quality seemingly inherent in his race, and also with a solid power most convincing. Can drive home the meaning with heavy strokes and yet keep it always musical."

"Mr. Robeson knows the music of his race as none but a Negro can know it. Does this so well that he proposes never to permit people to hear him do anything that will fall below his standard. Well, when a man can do something absolutely top-notch why should he bother with anything else? Has something distinctive in his head, heart and throat. A great singer with a special job to do—which he is doing."

Lawrence Brown played excellent accompaniments. Knew just what was required and how to do it."

Nashville Critic Calls Marion Anderson "Great"

NASHVILLE, (ANP) — Following Marion Anderson's recital in Ryman auditorium here Friday evening, Sydney Dalton, music critic for the Nashville Banner, wrote: "There are very few occasions upon which I venture to be dogmatic about things musical—artistic dogmatism is a privilege of the young and ignorant. But, in order to keep the record straight, I must set it down here that Marion Anderson, the Negro contralto, is one of the very great singers of the day."

consider her singing from the viewpoint of sheer beauty and range of voice (and well high perfection in its use) or from the higher and more enduring plane of artistry and interpretation, she is one of the chosen among singers."

NOTED RACE PIANIST



HAZEL HARRISON
Head of the piano department of the music school, Wm. L. Dawson, director, at Tuskegee Institute. Miss Harrison played Grieg's Concerto in A Minor, 1st Movement with the Minneapolis Symphony Orchestra in their concert at Tuskegee Institute on January 28.

Minneapolis Orchestra Plays at Tuskegee

Tuskegee Institute, Ala., Jan. 28—The Minneapolis Symphony Orchestra has come, has given its concert, in the beautiful and spacious Logan Hall, and has gone, but the spirit of its soul-stirring and inspiring music will abide with the 2200 enthusiastic and appreciative music lovers far into the future.

Mr. Ormandy proved to be not only an outstanding conductor of routine ability but an authoritative and vigorous leader; one who is well versed in the technique of his art and able to obtain good results and most startling effects. The program played at Tuskegee Thursday evening was a unique one in that it gave us the rare opportunity to hear

each composer at his best.

Opening the program with the Overture to "Tannhauser," Mr. Ormandy with his reading of the ever popular Pilgrim Chorus shifted our thoughts from things material into the region of the spirit. The program continued with Schubert's immortal "Unfinished Symphony," the First Movement of Grieg's A Minor Concerto, with Miss Hazel Harrison as soloist; Dett's descriptive "Juba Dance," orchestrated by Henri Verbrugghen, former conductor of the orchestra; Weiburger's "Polka and Fugue" from his Opera "Schwanda"; Duka's "The Sorcerer's Apprentice" and Strauss's tricky and illuminating "Till Eulenspiegel."

The soloist of the evening was Miss Hazel Harrison, former student of Busoni, Egon Petri, Victor Heinze, Percy Grainger and Sina Litchmann, and at present Head of the Piano Department of the School of Music of Tuskegee Institute. Due to the fact that Miss Harrison has played the Grieg Concerto with the Berlin Philharmonic and the Chicago Symphony Orchestras on previous occasions, her experience therefrom enabled her to do the rare feat of performing without rehearsing the First Movement in Grieg A Minor Concerto.

Miss Harrison proved to be a pianist superb. Seldom has a Tuskegee audience heard such fine clear, clean and wholesome playing. Her technique is flawless and she combines brain and skill in a most common way.

The occasion was particularly auspicious inasmuch as it was the formal opening of Logan Hall, Tuskegee Institute's new gymnasium-auditorium. An added feature of interest to the Tuskegee audience was the appearance on the program of "Juba Dance" by R. Nathaniel Dett, outstanding Negro composer.

Special parties attended the concert from Talladega College, Talladega, Ala., State Teachers College Montgomery; Alabama Polytechnic Institute, Auburn; Tuskegee High School, Tuskegee, Ala., Fort Benning, Ga., Columbus, Ga., Atlanta, Birmingham, Opelika, Union Springs, Montgomery, and Selma.

The adequate seating facilities, lighting and accoustics of Logan

Hall are particularly well suited to the presentation of such organizations as the Minneapolis Symphony Orchestra. The building will be used for the presentation of other features offered by the Tuskegee Institute Entertainment Course, now in its twelfth season. These attractions will add much to the pleasure of the Institute and surrounding community.

Future attractions of the Entertainment Course are: Hamlet, by the Aron Players; Mary Wigman, German dancer; Mme. Evanti, coloratura soprano; the Abbey Plays with their inimitable Iris folk plays, and a series of talking pictures.

HAYES, NEGRO TENOR, SINGS THURSDAY NIGHT

Roland Hayes, the famous negro tenor who sings Thursday night at Wesley Memorial auditorium, has given more recitals in the last eight years than any other prominent concert artist before the public, according to statements from his managers. Seats for Hayes' recital will be put on sale today at the office of Wesley Memorial church, Auburn avenue and Ivy street. Half the main floor will be reserved for white music lovers, who have provided a large part of the audiences at his former recitals in Atlanta. Proceeds of the recital will be devoted to improvements in the auditorium.

ro's Radio Station At Sheffield Is Off Air

SHEFFIELD, ALA., Feb. 23. (AP)—The radio broadcasting station operated by the Rev. L. W. Michael, negro pastor of the United Presbyterian Church here, was off the air permanently today.

Maj. W. Van Nostrand, of Atlanta, U. S. supervisor of radio, last night ordered Michael to discontinue operating the 7.5 watt station whose call letters were WYCF.

Van Nostrand said the negro was violating three Federal laws operating without a license, without an operator's license and operating under false and fraudulent call letters.

Michael signed a sworn statement agreeing to discontinue operating the station which he said was built in the interest of his church.

Assails Radio Speech



WILL MARION COOK, well known composer and musician, has taken exception to radio broadcast with which he has charged Britain and the United States in coercing Japan to dismember the Chinese Republic.

Guest Artist



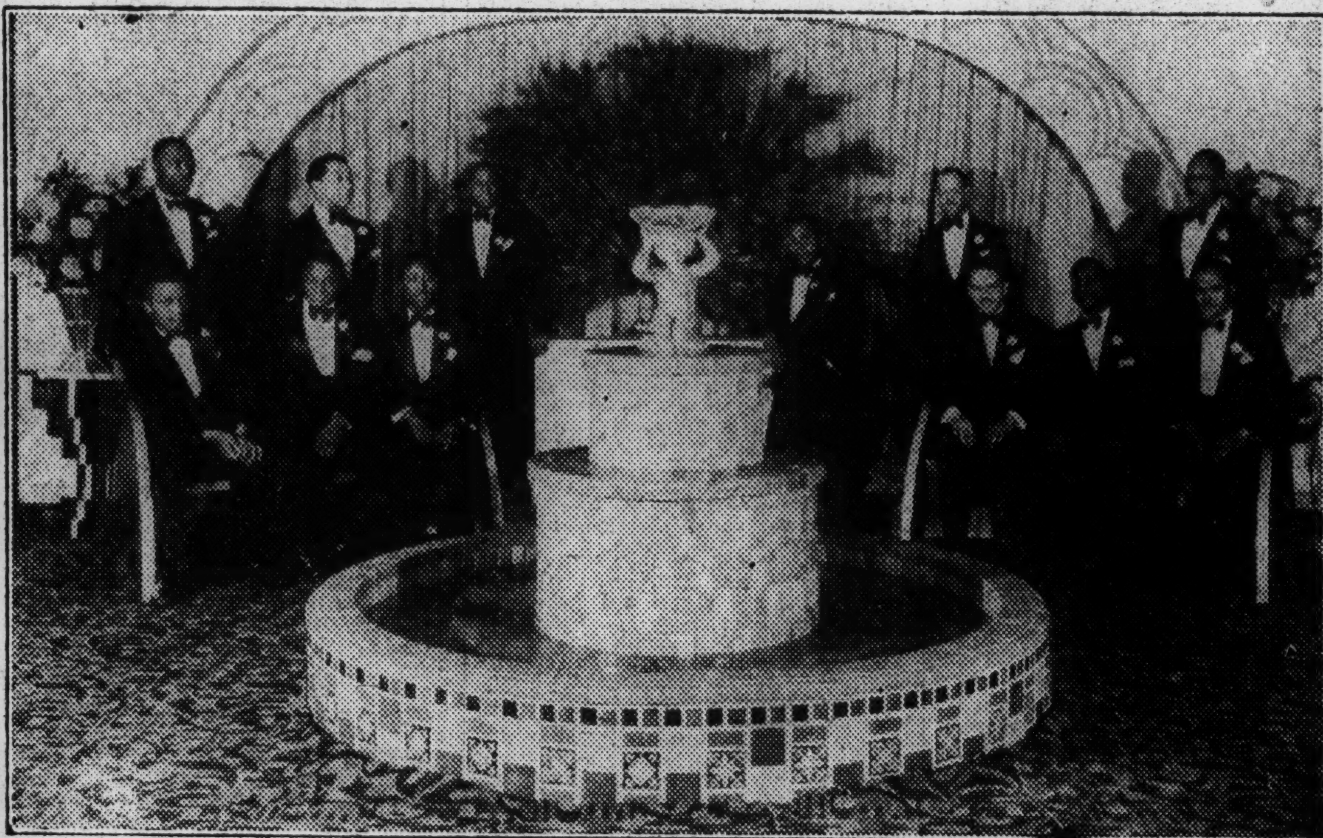
BISHOP JOHN A. GREGG

of Kansas City, Kas., who will speak over the radio Sunday morning at 10 o'clock as the guest artist of the Southernaires program, which is broadcast over the National Broadcasting company's hook up. Those in Kansas, Missouri and Nebraska, can tune in on station WDAF, Kansas City.



Addressing the Board at over station WDAF.

New York, Bishop John A. Gregg of the A. M. E. church last week made an appeal for inter-racial cooperation on the program of the Southernaires.



McKinney's Cotton Pickers orchestra, now on tour through the Middle West, are reported to have accepted engagements around Chicago that will keep them here for ten weeks. The Oriental theater downtown and several outlying houses are included in the booking.

Chicago Defender 7.27.32

LEADING NEGRO ORCHESTRAS

McKinney's Cotton Pickers	Detroit, Mich.
Noble Sissle	New York
Chick Webb	New York
Fletcher Henderson	New York
Bennie Moten	Kansas City, Mo.
Duke Ellington	New York
Cecil Scott	New York
Claude Hopkins and Bohemians	New York
Cab Calloway	New York
Jimmie Lunceford	Buffalo, N. Y.
Sammy Stewart	New York
Marion Hardy and Alabamians	Chicago, Ill.
Charlie Johnson	New York
Mills Blue Rythm	New York
Johnson's Happy Pals	Richmond, Va.
Horace Henderson	New York
Luis Russell	New York
Sam Wooding	In Europe
Ike Dixon	Baltimore, Md.
Miradorians	Pittsburgh, Pa.
Cliff Jackson and Krazy Kats	New York
Earl Hines	Chicago
Zack White's Beau Brummels	Cincinnati, O.
Mosby's Blueblowers	Los Angeles, Ca.
Edwards Collegians	Bluefield, W. Va.
Alfonso Trent	Dallas, Texas
Blanche Calloway	New York
Billy Kato	New York
Erskine Tate	Chicago
Jimmie Noone	Chicago
Less Hite, Cotton Club	Los Angeles, Cal.



N.C. GOVERNOR The Voice

JUDGE HENRY IN

PHILLY SOCIAL

Man of Many Jobs
Afro-Amer. Apr. 30, '32

TAYLOR GORDON

Here is Taylor Gordon who started off as a bellboy in a Montana red light hotel. He's been a chauffeur, valet to John Ringling, the late circus owner; a Pullman porter, waiter, choir singer, bricklayer, elevator boy, nurse, cook, theatre doorman, porter and now radio and concert singer.

Heywood Broun Likes to Sit on Floor in His Shirt Sleeves

Taylor Gordon, Now Quit of Valet's Job for Concert Stage, Gives Picture of a New York Drawing Room.

With Miss Ann and Mister Eddie

Among the great people I have met, for an American, Heywood Broun is an ace high straight flush. His manners under the most trying social debut have convinced me, since I have seen so many others in an equal position.

Mr. Rosamond Johnson and I happened to be some of the guests that were invited to the Broun house on West Eighty-third St. to meet some Big English Lord and Lady. There never was such a gathering at the League of Nations as there was at Broun's that night—unless they had some Gypsies in the League. Even then, you would need a Heywood Broun to mix the cocktails.

There are three people in New York that really know how to mix a cocktail so that a party is a sure fire success—Heywood Broun, Carl Van Vechten, and Eddie Wassermann. This night, Broun had made a tub full of his favorite drink and he wasn't keeping it for a party the following week; it was for that night only—all first comers knew it.

Main Guests

The main guests of honor were to come in after some theatre party. All the rest of the supers for the grand sitting were on hand an hour ahead of time, so you know how the cast was feeling, with their thoughts inspired by the ingredients from the tub. The stage setting took up the whole main floor of the Broun mansion. The long parlor, with a big divan that filled up the space in front of the four street windows, was loaded down with an intellectual cast from Staten Island to Harlem. The fireplace in the west hall had a real piece of coal burning in it. A grand Ampico piano made a kinda sand-clock effect between the south and north room.

In this north room they have a six by six, not over a foot high French divan, better known as a Maine Bunk, because it was originated in the Maine woods by some Mrs. Smith, a mother of a go-back-to-nature cult.

On the floor

If some one told you how many different conversations can be held on that piece of furniture at once, you'd say a lie. Plenty of soft pillows were chucked in corners, and vacant spots on the floor for those who live close to nature, so that they might feel at home in their sitting position.

The fascinating hypnotic creature, Miss Ruth Hale, was the mistress of ceremonies and stage director. It is uncanny how her conversation did intrigue each actor and actress into the position they best filled, unconscious of their being so placed. All the time during the suspension for the curtain to rise (that was, when the exalted guests were to appear on the scene) Broun was in his shirt sleeves, perfectly all right for a man in his own home or wherever he pays rent.

He Lies Down

Ten minutes before the grand opening, he laid down on the floor in front of the big divan in the north room. He began discussing some of the early Brouns—paintings of landscapes and city chimneys, with a charming lady.

The door bell rang. The maid and mistress of ceremonies disappeared into the hall. Semi-silence crept over the stage. The Big Sticks were ushered into the front room. You have never seen so much bowing and scraping in all your life than was done that night, when Miss Ruth Hale said eloquently, with a graceful gesture, "Ladies and gentlemen, Lord and Lady So-and-So," and proceeded to make each individual acquainted with the King's Henchman. I was picked!

He Never Got Up

When I saw Heywood Broun never change his position until some time after all were made known to each other, I wondered if Broun caught the Lord off his guard in Picadilly Circus or Leicester Square, or else, if I traced his pedigree far enough back, I would find a King or something—or else is he the only emancipated American?

This was one of the first big parties of people famous in the different arts I attended. They have been going on continuously since, and these new friends have opened up a brighter path in life for me.

LADY OXFORD WANTED TO SEE BLACK BOTTOM

Taylor Gordon, Now Concert Singer, Finds London Drawing Rooms Rather Exciting.

In London I was introduced to Lady Oxford, one of the most fascinating, energetic ladies one would want to meet. After learning my name, the first question she asked me was, "Have you got a good black bottom?"

Before I could answer, she turned to the lady sitting at the piano, not three feet from me, and said, "Play the music we dance our black bottom to." The lad struck up that syncopated melody of ta-tata-ta-tata, and Lady Oxford turned toward me with her eyes staring toward my feet, which remained motionless. When I didn't start to dance, she looked at me with great disappointment. "Oh, aren't you going to teach me your step?" she asked.

I was all balled up. I did want to show her my black bottom then, but you know I had gone to this party with singing on my mind, and to do the best I knew how. I said, "I am very sorry to disappoint you at the present time. I have been congratulated for having a good black bottom, but critics say singing spirituals is my specialty—although if you care to wait until later on, I will gladly display it."

She accepted the agreement and continued to talk. Her next question was, where did I come from. When I had given her that infor-

WANTED TO SEE BLACK BOTTOM

Continued from Page Eight

mation she asked me what my first position in life was.

I got hot under the collar and kinda stuttered out, "I'd like to tell you, but I don't think a lady would be interested in it."

That seemed to fire her inquisitiveness. "Why a lady wants to know everything under the sun! Out with it," she said.

over.

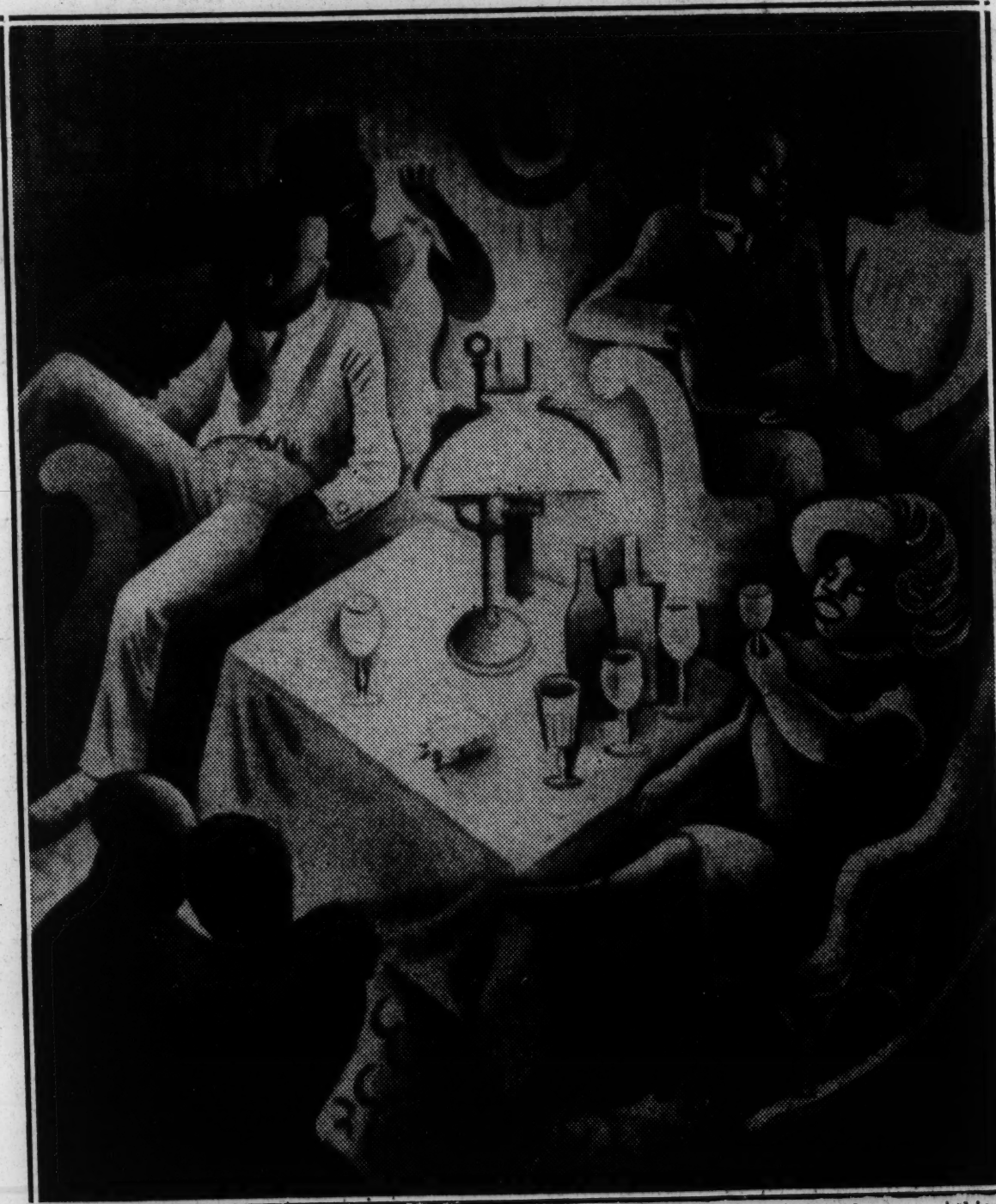
I swallowed laboriously and told her my first job was page in a sporting house.

"How thrilling! Phenomenal! What a leap, from a brothel to singing spirituals for Royalty. How did you bridge the gap?" she asked.

This question made me nervous, because I didn't know. The things I had read in the book of etiquette seemed to be guiding me wrong. The book said, never to stop talking abruptly to one person to talk to another, unless you beg to be excused. I stopped talking to Lady Oxford because I couldn't answer her. The next thing I knew I was talking to Lady Astor's sister, when some one pulled me away from her to introduce me to Sacheverell Sitwell, without saying anything to either Lady Astor's sister or me. I would have remembered the Lady's name if it hadn't been so closely connected to Lady Astor. (You know Zora Hurston put "Astorperios" in the Harlem slang, and that means the most elegant people on earth. Naturally, I was excited when I met those people face to face who were the cause of it being so defined.)

I wished I had a picture of myself looking back at her like a little kid being dragged away from a candy shop window by his mother.

A Harlem Rent Party



One of the several drawings by Covarrubias, Mexican artist, illustrating Taylor Gordons autobiography, "Born to Be."

Gordon Tells of a Street Fight Near A Harlem Gin Mill

Ever since I have been enjoying life in and around New York, most of the time I spend in Harlem, where the everyday life is one big drama, with plenty of mirth as well as its sad parts—especially around where I live. One night I had just gotten into my room when I heard screams in the street. I went out to see what was wrong.

I learned that a woman around thirty-eight years old had been keeping a man for some time, but of late he had been kinda running out on her. She found out that he was keeping company with a little girl about eighteen, and they used to meet in the gin mill near me, known as The Sawdust Trail, before they went to their love nest. Usually they split up there, too.

she jumped the little gal. The little gal hollered "Murder!" and ran up 136th St. and turned north up Seventh Avenue faster than Drew could have made it.

After the little gal disappeared, the big brown hopped onto the man. She threw him away for fair—talked all about his business. She told him he never had a decent suit of clothes until he met her.

The man said, "Shut up!" She said, "Shut up?" three times. "You tell ME to shut up? No, indeed. I'll tell the world that I—"

BAMM! The man slapped her down. She got up very coy and sweet. She said "Why, honey! You do care for me, don't you? You men sure are funny. I can't understand what you men want with these little chippies. They ain't no woman what knows what love is all about until she is at least thirty."

Well, you shoulda heard the women in the mob that gathered, say: "Ain't it the truth!"

Music-1932

National Association of Negro Musicians

Musicians in Economy Move Call Off Annual Convention

INDIANAPOLIS, Ind., Aug. 5.—The board of directors of the National Association of Negro Musicians, Inc., will not hold the annual convention at Knoxville, Tenn., Aug. 21 to 25. The economic condition of the country was considered and the fact that the guarantee of 200 delegates was requested for housing facilities at Knoxville college. *Chicago, Ill.*

It was impossible for the president, Mrs. Lillian LeMon, to receive that number of acceptances by Aug. 1, so that it was deemed wise to postpone the convention. The announcement was made with regret by the president. *8/6/32*

The Knoxville Music association, under the leadership of William Bradley, will carry out the state program and the national president and some of the officers will be present to co-operate with them. Annual awards made by the convention and through the N. A. N. M. will be awarded at that time, giving Knoxville the honor of this phase of the national program.

The members of the board of directors are: Lillian LeMon, president, Indianapolis, Ind.; Camille Nickerson, New Orleans; J. Wesley Jones, Chicago; Olive Coleman Thomas, Jackson, Miss.; George H. Hutchison, Chicago; Clara K. Hill, Indianapolis; Effie Diton, New York; Manet H. Fowler, Fort Worth, Tex.; Grace Willis Thompson, Cleveland, Ohio; Attorney Leroy H. Godman, Columbus, Ohio, and Maude Roberts George, Chicago.

MUSICIANS TO MEET IN KNOXVILLE

KNOXVILLE, Tenn., Aug. 18 — (ANE) — Knoxville will probably be the scene of a great musical festa even though the National Association of Negro Musicians, Inc., have abandoned their national meeting scheduled here for August, providing plans now being worked out by Alice Carter Simmons and Fred Work of Fisk University and Florence Coo Talbert of Memphis materialize. They are seeking to promote a sectional "Southern" musical gathering to be held the same dates.

Announcement was made last week by Mrs. Lillian LeMon of Indianapolis, Ind., that the National Association of Negro Musicians, Inc., would not hold its scheduled annual meeting here, the sum total of the reasons being an indicated

paucity of attendance and the well known depression which has worked havoc with convention locations this year.

Because local musicians had made many plans for entertainment, and interest throughout the section was keen Miss Simmons, Mrs. Talbert and Mrs. Work felt that the meeting would be prolific in promoting interest in things musical in Tennessee and surrounding states, where travel was not a matter of great difficulty.

President LeMon gave her immediate approval, announcing that she would attend as did Mrs. Maude George of Chicago, also an officer of the national. Mrs. LeMon said that she would try to secure the ceremony of awarding the Wanamaker prizes for composition for the sectional meeting as an additional stimulus.

Mrs. Talbert, expects to bring a galaxy of musical stars from Memphis, now her home since she became Mrs. McCleaves.

Music-1932

Prominent Musicians Attend Convention in Knoxville

By MAUDE ROBERTS GEORGE

The national members who attended the southern conference of musicians at Knoxville led the conferences upon different phases of musical study and answered questions. Tuesday morning Mrs. E. M. Groves of Atlanta continued her subject of "Public School Music"; Mrs. Lillian LeMon of Indianapolis discussed "Private Teaching and Methods"; Harriett I. Robinson discussed "Musical Activities in Communities," and Maude R. George discussed "Church Choirs and Their Music."

After each session the audiences were most responsive, and it was felt that important help had been given through the experience of those leading the conferences. Miss Alice Simmons contributed to the discussion in all of the conferences.

Tuesday night was Knoxville night program, with W. D. S. Bradley presiding. The program was an interracial one and was of highest artistic merit. Those who appeared upon the first part were: Arnetta Gravely, soprano; Mrs. W. D. S. Bradley, reader; Mrs. E. F. Lennon, soprano; Miss Ruth Graham, organist; Jamesenna McMahn, soprano; Marcellus Saunders, violinist; Marian Atkins, pianist, and St. Clair Cobb, cornetist. The second part of the program was then given by an internationally famous musician and teacher, Frank Nelson, and the bass soloist of the Episcopal church, Robert Swatts. Following is the splendid program: "Love Death," from "Tristan" (Wagner), Frank Nelson, pianist; "Tell Me Why," "None But the Lonely Heart" (Tschalkowsky) and Pilgrim Song, Robert Swatts, bass; D Minor Concerto, organ (Handel) and Prelude, from "Tristan," organ (Wagner), Frank Nelson; "Panis Angelicus" (Caesar, Franck) and "Alleluia" (Hummel), Robert Swatts.

The Knoxville program will long linger in the memory of those privileged to hear it, and we shall look forward to unusual careers in music for those whose work was so impressive.

Principal Thomas R. Davis of the Austin high school addressed the conference on "The Value of Music in Public Schools." Mr. Davis made a fine address which showed that his music director receives absolute cooperation from him. The Austin high school received all the prizes in the Tennessee contest promoted by Miss Simmons of the Research department of Fisk university at Nashville, Tenn., in the spring. Mr. Davis treated the subject from its social

Wednesday evening radio station WROL requested a program by national members. Mrs. LeMon designated Kemper Herreld, violinist and director of music at Atlanta university; Miss Josephine Herreld, pianist and winner of the William Travers Jerome Jr. creative achievement prize of New York, with Maude R. George, a member of the board of directors, to give the program, which opened with a talk upon "The Aims and Achievements of the National Association of Negro Musicians," followed by "Paraphrase," from "Rigoletto," by Liszt. Mr. Herreld then followed with the prize number by Miss Herreld, "You May Bury Me in the East," and his own arrangement of "Sewanee River."

The final program was one given by the visiting musicians, with Mrs. Groves presiding. The program was received with greatest enthusiasm, and the names of those appearing are well known in the music world. Following is the program:

"Lift Every Voice and Sing" (Johnson), Mrs. E. M. Groves, organ, and Harriet I. Robinson, directing; "Les Improvisations," Mrs. E. M. Groves, organist; "Departure" (Dance), "Le Depart," "Le Arrive," "Le Retour," Knoxville College String ensemble (Marcellus Saunders, first violin; Ruth Graham, second violin; Varnell Ford, third violin; Wilhelmina Jones, fourth violin); "May Morning" (Denza), Leslie Spurlock, Philadelphia; "Indian Love Legend" and "Mr. Moon," Miss Marie Cruzat, Alton (Mrs. LeMon at the piano); "With Verdure Clad" (Haydn) and "Honey Chille" (Clarence Cameron White), Harriet I. Robinson, Alton, Ill.; "Paraphrase," from "Rigoletto" (Liszt), and "Spanish Dance," Miss Josephine Herreld, Atlanta; Beethoven Sonata, first movement (Beethoven), and "Spanish Dance" (Kreisler), Kemper Herreld.

The press was most cordial to the musicians, and following is an interview which appeared in the Knoxville News-Sentinel:

Jazz is a desecration of the Negro spirituals. This is the feeling of leading Negro musicians throughout the country according to Lillian LeMon, president of the Cosmopolitan School of Music and Fine Arts, Indianapolis, Ind., and president of the National Association of Negro Musicians, which is holding its 14th annual meeting at Knoxville.

"We feel the same about using our spirituals for jazz as others would if Mendelssohn's 'Spring Song' were used as the basis of a jazz composition."

She has 350 students in her college, she said. She is a concert pianist and has played with Florence Cole Talbert, internationally known soprano, and with Carl Dito, New York, baritone.

Contrary to the general opinion, she says, the younger Negro composers are taking the spirituals as the basis of their compositions, both for instrumental and vocal music.

"Of course, our younger Negro composers have joined in the modernistic trend of composition. Yet even with that they contain in their modernistic compositions the fine elements of Negro spirituals. As an example of this, take Dr. R. Nathaniel Dett's 'Juba Dance' and his 'Cinnamon Groves' suite."

"You will also find it true that our Negro composers are turning more and more to the use of the native African rhythms as the basis of their compositions. Take the 'Africansubmitted the following resolutions, Chief,' by J. Harold Brown, a member of my faculty. Now, that is a composition which includes the tom-tom idea, which is associated with the underlying beat in jazz."

"Jazz is a descendant, you might say, of the native African rhythms rather than, as commonly thought, of the Negro spirituals. But even though it is impossible to make a comparison between jazz and the African rhythms, jazz is nothing more to me than noise. The other is syncopated rhythm—it has tone quality."

Visiting members will be given a picnic supper at Chilhowee park at 6 p. m. Wednesday. Returning to Logan temple, the visitors will give a musical program at 8 o'clock.

Meeting Called Conference The Knoxville meeting of the members of the National Association of Negro Musicians at Logan temple will not go down on the records as the 14th annual convention, but just as a conference, according to Mrs. Lillian LeMon, Indianapolis, Ind., president.

"Because of financial reasons, a number of officers and leading Negro musicians of the country and delegates were unable to attend. Therefore we will call this a conference and postpone the convention until next year," she said.

No officers will be elected, the present national officers serving until the 1933 convention.

Social Calendar

Mrs. J. G. Mills was hostess to the visitors following the children's program Tuesday afternoon. Her beautiful home is surrounded by gardens which are the result of the art of an expert. Bridge was enjoyed following a tour of the gardens. Tables were spread for whist and 500 and

prizes awarded after an hour of playing. Refreshments were served. The visitors then hastened to the evening program in cars provided by the hostess.

Wednesday afternoon the ladies of the Knoxville Federation of Women's Clubs entertained the musicians with a trip to the beautiful estate of Mrs. W. C. Ross on Kingston pike, one of the show places of Knoxville and called, Rostrevor. Mrs. J. F. Johnson and Mrs. D. S. Wright, hostess, assisted by Mesdames W. D. S. Bradley and Diggs. Following a tour of the gardens, the butler served the visitors. The next stop was at the home of Mrs. Wright, who is president of the Garden club, where supper was served by the gracious members of the club. The next stop was at Chilhowee park, which is a large amusement park.

Thursday morning a line of cars assembled at the home of Mrs. H. M. Green and the visitors were taken to the famous Smoky mountains, which was a trip of over 100 miles. The hostesses upon this elaborate trip were Mesdames H. M. Green, J. G. Beck, G. J. Mills and Charles Davis and H. Presnell. The menu served left nothing to be desired. The return trip, as the sun went down in the mountains, presented a sight which will never be forgotten.

Resolutions

Mrs. H. B. Cotes, chairman, Mrs. Booker Gillespie and Mrs. J. G. Mills submitted the following resolutions, which were adopted:

"Be it resolved, that we, the members of the southern conference of musicians, in session in Knoxville, Tenn., do hereby thank the citizens

for their hospitality in opening their homes for our entertainment, and thank the officers and pastor of the national officers, Mrs. Lillian LeMon of Indianapolis, president, and Mrs. Maude Roberts George, member of the board of directors of the N. A. N. M., and national members, Harriet I. Robinson of Alton, 6 p. m. Wednesday. Returning to Logan temple, the visitors will give a musical program at 8 o'clock.

contributed so largely toward the success of the sessions. "Be it also resolved, that we thank the following persons, Miss Alice Carter Simmons, chairman of the the 14th annual convention, and member of the advisory board of the N. A. N. M.; Mrs. Lillian LeMon, Indianapolis, Ind., J. G. Beck, W. D. S. Bradley Webster Porter, editor of the East Tennessee News, and Editor B. D. Smith, for their untiring efforts in making the conference possible; also the Knoxville Journal, the Knoxville News-Sentinel and radio station WROL and postpone the convention until for publicity.

"Be it further resolved, that we thank the members of the City Federation of Colored Women's Clubs for their hospitality, especially Mesdames G. J. Mills and Wright, and that we thank Mesdames J. G. Beck, Charles Davis, H. M. Green, G. J. Mills and H. Presnell for sponsoring a trip through the Great Smoky mountains."

Langston Hughes Causes Controversy In Carolina

N. C. DAILY RESENTS POET'S APPEARANCE AT WHITE COLLEGE

RALEIGH, N. C., Apr. 28—(CNS)—Langston Hughes, celebrated poet of the Negro masses, has become the subject of a spirited controversy among North Carolina whites because of his recent appearance before the student body of the University of North Carolina, a State institution.

Last week the Charlotte (N. C.) Observer, white daily, condemned editorially Universitybers.

officials for permitting the appearance of Hughes before the student body, and published a poemtended the Hughes lectures and by the Negro author which theyless than half of the students claimed to be "subversive to whiteheard Thomas."

supremacy. Meanwhile, Mr. Hughes, who has been lecturing and reading his poetry of Negro life throughout the South, was this week scheduled to give a poetry reading in Los Angeles, Cal., and other western towns. His spirited prose and poetry defense of Negro equality

The poem in question, the Unihas been carried all over the world university News Bureau reported, was leading white and Negro peri-

published in "Contempo," a maga-odicals. zine not connected with the University, although published by University students. Further facts were these, the release stated:

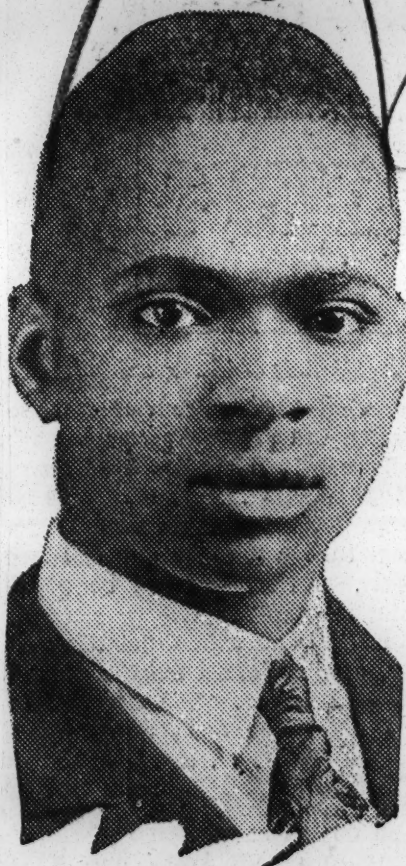
"That the appearance here of Hughes and Norman Thomas, Socialist leader, was simply in keeping with the University's policy of permitting open hearings on all sides of public questions.

"That the few individuals who have attacked the University because of this policy have expressed dissent only when the opinions of the speakers happened to be repugnant to their views.

"That far more conservatives than liberals have been invited to address the students during the last 12 months.

"That the Socialist Club at the University has only eight mem-

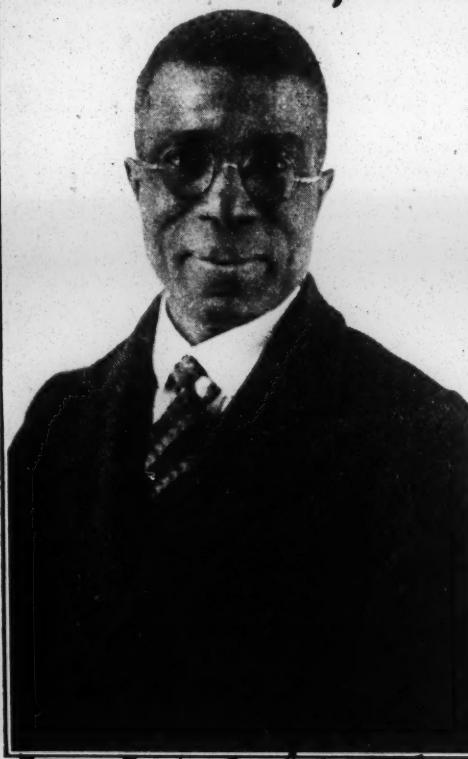
Cullen to Lecture;
to Paris August 7



COUNTTEE CULLEN

NEW YORK CITY—Countee Cullen, after spending two months in Pleasantville, N.J., where he has a summer home, returned to town last week. On Thursday, he journeyed to Buffalo for a lecture, and after spending a day in town, left again on Sunday for an extensive lecture tour at the colleges of the middle West. Mr. Cullen will return here on the evening of August 7, and will go aboard the Bremen the same evening to join his father in Paris.

Poetry - 1932
A WEST AFRICAN COMPOSER
african world
1-2-33



NO. 521. VOL. XXVII
MR. R. C. NATHANIELS, who is at present in Vienna, where he has recently given a recital of works of his own composition.

THE TOWN OF SCOTTSBORO
By LANGSTON HUGHES
Contempo
Scottsboro's just a little place:
No shame is writ across its face—
Its court, too weak to stand against a mob,
Its people's heart, too small to hold a sob.

At Scottsboro, Alabama
January 2, 1932

LANGSTON HUGHES HEARD AT TUSKEGEE

Negro Artist Reads Own Poems
And Recitations During
Presentation

TUSKEGEE INSTITUTE, ALA., Feb.
—The Tuskegee Institute entertain-
ment course presented Langston Hughes
in a lecture reading of his own poems
at the Institute chapel tonight. This
was a fitting close to Negro History
week observed at Tuskegee Institute
with the special study and investigation

of negro history and literature.
At the prayer service each night dur-
ing the week, student speakers talked
on "The Negro and Radio Broadcasting,"
"Development of the Colored Merchants
Association," "The Negro and the Revo-
lutionary War" and "The Negro in Lit-
erature."
Hughes's program Saturday night was
in two parts. The first part "Life Makes
Poems" and the second "Negro Dreams."
Hughes was introduced by Alphonse Hen-
ningburg, director of the academic de-
partment. Those of the audience already
familiar with Hughes's pictures and
laments of negro characters received a
double pleasure from hearing him read
and explain many of their favorite
poems.

Hughes, although still a young man,
has already published four books:
"Weary Blues," "Fine Clothes To the
Jews," "The Negro mother," a book of
recitations "Not Without Laughter," a
novel. He has won many prizes for his
writings, among them the Harmon gold
award for literature in 1930.
Hughes was born in Joplin, Mo., on
Feb. 1, 1902. He has lived in various
parts of the United States and Mexico
and has worked as a seaman visiting
Holland, France, Italy, Spain and the
west coast of Africa. Since his gradua-
tion from Lincoln University he has de-
voted his time to writing. He has re-
cently returned from a trip through
Cuba and Haiti. His great ambition is
to visit all the negro countries of the
world studying the lives and customs of
darker peoples everywhere.

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MARYLAND GIRL OF 5 WINS A POETRY PRIZE

Virginia White, 9, of
Atlantic City, First in
National Contest.

PRIZES TOTAL \$200
New York and N. C.
Kiddies Win.

By HARRY B. WEBBER
NEW YORK.—Prizes to the amount
of \$200 were awarded to successful
contestants in the past year's con-
test staged by the James Weldon
Johnson Literary Guild at a Youth
Day program given by the guild at
the International House on Riverside
Drive, Sunday.

The purpose of the contest was to
encourage poetry writing among col-
ored children of the nation. The
prizes were won by the following:

- GROUP I
First, Virginia White, 9 years old, At-
lantic City, N.J. Subject: "Moon."
Second, Patricia Shaw, 5 years old, Ar-
dwick, Md. Subject: "Rain Talk."
Third, Ruby Wallace, 9 years old, New
York City. Subject: "Graveyard."
Honorable mention: "Nobody Knew," by
Patricia Shaw; "Eyes," by Essie Potts, aged
9, Charlotte, N.C.; "Little Nashi San," by
Gloria Major, aged 9, Atlantic City; "Sit-
ting on the Beach," by Nellie Becker, Rhode
Island.

- GROUP II
First: "New Mexico Scenery," William
Coleman of Los Angeles; also "House with
a Fringed Air."
Second: "Windy August," Ina Wallace
aged 10, New York.
Third: "Fancy," Althea Cater, aged 14,
Alabama.
Fourth: "Night," Elisabeth Coleman, aged
10, Los Angeles; also "Rhymes for Baby
Brother."

Honorable mention: "Floating" and
"Aunt's New Cap," by Lulu Lowe Weeden,
aged 12, West Virginia; Beth Bishop, 11
years old, New York City; "Soap Dog," by
Alice Cater, aged 14, Alabama.

- GROUP III
First, "Yellow Clouds—A Quatrain," by
Harry Morris, aged 16, Liberia, Africa.
Second, "God Spoke."
Honorable mention: "Delay of Winter,"
by Harry Morris; "That Which Is Lovely,"
by Undine Matthews, 13, Brooklyn; "At
Sun Set," by Almena Davis, 15, Chicago, Ill.
"When Night Comes," Margaret Walker,
aged 15, New Orleans; "Comfort," Francis
Ball, aged 16, Brooklyn, N.Y.

- GROUP IV
First, "Boy and the Stars," by Eloise
Epperson, Washington; "Game," by Inez
Richardson Wilson, New York City.
Honorable mention: "Fairland," by Eve-
lyn Baker, Corona, Long Island; "Henri-
etta," by Esther Popel; "Boys' Thoughts,"
by Ruth Avant, Atlantic City, N.J.

Miss Bosely

Miss Roberta Bosely, president of
the club, presided and opened the
program by detailing the history of
the contest. In her remarks, she
stated that "children, especially from
five years of age until the teens, ex-
perience their golden age and the age
in which they should be taught the
inspiration of poetry."

She then introduced Mrs. Jessie
Fauset Harris, who described the
contest in detail.

She in turn was followed by Mrs.
Mary Lamberton Becker, editor of St.
Nicholas magazine, who described her
impressions of the poetry of the por-
tion of the 600 entrants she had
examined. She also described inform-
ally several of her experiences as a
poet.

A message from James Weldon
Johnson was read to the gathering
by Miss Dorothy Williams.

Music was furnished by the following:
Solo by Otis Holley; solo by Muriel Round-
tree; piano solos by Miss Thomassine Tal-
ly and Miss Randall.

Harry Morris, African boy, whose poetry
gained the most favorable comment, read
a sonnet.

Judges of the contest were Mr. Joseph
Ayslander, Miss Gwendolyn Bennett, Mr.
Countee Cullen, Miss Babbette Deutsch, and
Mrs. Jessie Fauset Harris.

Guild Members

Members of the guild are: Roberta Bose-
ly, president; Alberta Revallion, secretary-
treasurer; Marguerite Abrams, Wenonah
Bond, Thelma Clement, Dorothy Coleman,
Mae V. Cowdery, Laura Delany, Catherine
Handy, Elisabeth Handy, Erma Hanry,
Olivia Hunter, Zora Hurston, Helene John-
son, Mollie Lewis Harriet Pickens, Muriel
Roundtree, Bell Tobias, Mary Tobias, Dor-
othy West, and Emma Dillon Williams.

Patrons

Patrons of the affair were Mrs. Sadie
Alexander, Marion Anderson, Mrs. Armata
Anthony, Prof. Morris Abel Beer, the Rev.
Shelton Hale Bishop, Mr. and Mrs. James
Boozer, Sterling Brown, Harry T. Burleigh,
Miss Mabel Carney, Glen Carrington, Miss
Eugenia Chinnock, Miss Rachel Davis Du-
Bois, Dr. and Mrs. W. E. B. DuBois, Dr.
Eva B. Dykes, Prof. Emerson Evans, Miss
Helen Ferris, Miss Rachel Field, Miss Louise
Ford;

Mr. and Mrs. Lemuel L. Foster, Miss
Marion Fullendorf, Miss Bella Gross, Miss
Edith Glenn, Herbert Harris, Mr. and Mrs.
George E. Haynes, Mr. and Mrs. T. Arnold
Hill, Mr. and Mrs. James H. Hubert,
Langston Hughes, Fred A. Johnson;
Mrs. James Weldon Johnson, Mr. and Mrs.
Eugene Kinckle Jones, Mr. and Mrs. Bentno
Latimer, Theophilus Lewis, Dr. Alain Leroy
Locke, Mr. and Mrs. Raleigh Long, Mrs.
R. E. Matthews, Miss May Miller, Mr. and
Mrs. Carl Murphy, Mrs. Blair Niles;
Mr. and Mrs. William Pickens, Mrs. Rob-
ert H. Pretsfield, Mrs. Louis Redding, Mrs.
Daisy C. Reid, Mrs. Anne Spencer, Miss

Art-1932

Death Mask Indicates Negroes, a Established Spanish Culture

NEW YORK — (ANP)—The New York Times publishes the following story from its correspondent at Madrid, Spain:

"The discovery of a death mask, obviously Negroid, in a calcium carbonate stratum on the island of Leon, near Cadiz, has excited scientists here. Rafael Alvarez, noted scientist, writer, declares it proves definitely that Negroes undoubtedly established the basis of Spanish civilization."

Negro history scholars, such as Charles Wesley, J. A. Rogers, Arthur A. Schomburg, Carter Woodson and many others have repeatedly discovered and disclosed numerous positive evidences of the early presence of Negroid peoples in England, Scotland, France, Italy and Spain, but have been unable to make themselves heard above the wall of science erected by white historians, especially those of American and English extraction.

Even H. G. Wells, in his Outline of History, is compelled to record the early presence of a dark skinned people in France, but he nimbly evades describing them as Negroes, or ascribing any special consequence to them. However, Jean Finot, in his scientific study of racial prejudice, traces the presence of black people in all the Mediterranean area and does not deny the fact that they were Negroes.

The historical facts in respect to Spain are more numerous and obvious than those concerning any other European country. Most white writers, however, seek to dismiss the suggestion of dark-skinned influence in Spain with a cursory reference to the presence of the Moors, who came from North Africa to conquer and stamp their influence upon the country called Spain.

Even before the coming of the Moors, black men centuries before had crossed and recrossed this northern land and left their imprint.

But most historians endeavor to ignore all the creditable historical testimony where Negroes are concerned and even seek to make Negroid people, such as the Egyptians, into Caucasians when the character of their achievements is too difficult to deny.

Pathfinder
Washington, D.C.
OCT 22 1932

COLORED HANDICAPS

A colored Washington sculptress was bemoaning her handicaps. "They won't let me in the Corcoran Gallery and I haven't the opportunities for study that are afforded white students," she complained. She added that she was a student at a Pennsylvania art school which makes no distinction as to race or color. Though it is the nation's capital, Washington is a Southern city in many respects. The color line is well defined in separate schools, churches, theaters, restaurants, etc. However, art knows no color and if a negro artist is able to produce something unusually good it will receive recognition. The city knows and has known many negroes prominent in various lines of art. While on the subject of Washington's negro population, which is more than one-quarter of the total, the intimate observer cannot help but note that local colored residents, with all their advantages and benefits, are characteristic of the race as a whole by preferring to patronize white doctors and lawyers notwithstanding that some of the best colored medical and legal minds in the country are located at Washington.

Art-1932

NEGRO FEATURED IN DECORATIONS IN NEW CAPITOL

Five-Million-Dollar Structure Is Thing Of Beauty

By OLLIE STEWART
Journalist
BATON ROUGE, La.—(ANP)—

The state of Louisiana has just dedicated a new \$5,000,000 capitol and inaugurated a new governor on the same day. The new state house, a monumental thirty-three story structure rears itself above the muddy Mississippi after the manner of a metropolitan sky-scraper, representing efforts to tell history in stone, granite, marble, and bronze. It sounds a new note in Southern architecture, and when one enters this giant tower, the decorations and walls provide a panorama of strange and surprising views.

The same enduring materials used to tell the stories of Huey P. Long, Iberville, Audubon, LaSalle, and Andrew Jackson at the battle of New Orleans, are also employed to depict, in no uncertain terms, the part that the black man has played in the history of Louisiana.

The soldiers of eight nations have stood at attention as salvos were fired to their proud emblems. Theseon and Dixon line. The same firm created flag of the Bourbons; the Union Jack of England; the haughty iron Building in New York. It is banner of Spain; the tri-color of Napoleon France; the silver star of the West Florida Republic; the Stars and Stripes of the United States; the single pale yellow star of the independent states of Louisiana before secession; the stars and bars of the Confederacy; and again the Stars and Stripes.

Negro Right There
All these emblems have waved at

intervals along the Mississippi bluffs; and under no banner has the Negro failed to win a place worthy of recognition in the history of the Pelican State.

One bronze tablet shows Bienville advancing to offer the first known Louisiana-made laws. Directly behind him a Negro with a spade in low relief indicates that this is the "Black Code."

In the Governor's reception room

the ancient art of fresco painting gives individuality to murals depicting various phases of bayou country life. One entire wall shows development in the oil field industry. Derricks, tanks, and compressors; ships loaded for foreign ports; and in the midst of these activities two young engineers are shown directing a group of Negro workmen.

In this land of cotton and cane the destinies of the whites and the blacks have been always hopelessly interwoven. The large fresco paintings dealing with rural life very appropriately show the black man as the dominating motif. The Negro in the fields, picking cotton cutting cane, executes with easy grace and a dignity that is peculiarly his own.

There is beauty in the poise of their bodies as they bend, in the swell of their powerful muscles as they lift. The figures are nearly life size, and from the point of view both of color and design, the rich black and brown forms of the Negroes are used with striking effect.

Genuine Artistry

Another small panel representing agriculture shows two female figures, one holding a basket of fruit and the other leaning against a cow. At their feet, a Negro, suggestive of the truck farmer, kneels, surrounded by vegetables of brilliant and harmonious hue. Whether in fresco, bronze, or marble, the black figures are done with genuine artistry. There are no caricatures; and no grotesque, ape-like artocities, as the usual white artist delights to depict.

The place of the Negro in this new capitol causes one to stop and wonder, especially if one remembers that Louisiana is about as far south as the most southern state. Also, fresco painting is used in this building for the first time below the Mason and Dixon line. The same firm that built it constructed the Flatiron Building in New York. It is Louisiana's most famous sons, the highlights in her history since the Father of Waters was first sighted by the white man.

Yet . . . and with evident pride . . . black faces and black bodies are displayed in conspicuous places to the stares of the thousands who have made their way to Louisiana's mecca in the Mississippi since its dedication.

LOWLY GENIUS

A wonderful work of art, a bust moulded so perfectly that it bespeaks the hand of a genius, is the creation of a Negro youth in a nearby state. Unknown, uneducated, poor, his is fate at its worst. Yet if he were to . . . tomorrow this one bust would make him live forever.

Should this sculptor be treated as an individual, or as a contributor to art? If the former, his condition is his own concern, his lack of money is his own bad luck. But if on the other hand, genius belongs to the world, belongs to the ages, then he must not starve. The world is the loser if he cannot perfect himself and create other masterpieces.

Full many a rose is born to blush unseen, but men of genius are all too few to be left to die if attention can be given them. We need them so. That they appear in homely garb does not in any degree lessen their kinship to the Supreme Intelligence, nor cheapen the treasure they bestow upon the world.

This Negro youth, scarcely yet to man's estate, has behind him the typical Negro family. He is a diamond out of its setting. For other men of genius, philanthropy creates scholarships and makes opportunity. What a tribute to the inherent possibilities of the individual who has done outstanding work without any of the usual aids.

How wonderful it is that of such we are he is also! Pushkin, Dumas, Tanner, Coleridge Taylor, and now this sculptor proclaim that greatness is not limited to any favored race.

EXQUISITE ART OF AFRICANS ASTOUNDS CULTURED EUROPE —Carves His Way to Fame

By J. A. ROGERS
Guide Foreign Correspondent
PARIS—At the Museum of the Trocadero there is now on exhibition a remarkable collection of bronzes, ivories, and wood-carvings from Benin, West Africa, that is exciting a great deal of admiration. There are extant some 240 pieces of this now most valued art, and the collection represents pieces lent by the British Museum, as well as museums in Germany, Italy, Belgium, and other countries.

In addition to the well-known bronzes of warriors there is a great elephant's tusk sculptured in relief over all its surface with numerous personages, native and European, on horse-back; also animals such as gazelles, crocodiles, birds, and fish-cats, the whole done with the finest artistry and ornamentation.

One remarkable piece in the collection is a leopard about to spring on its prey. It is so realistic that one can almost see the leopards' waving tail. Another piece represents a whole hut, realistically done. There are bracelets, combs, neckla-

ces and busts of individuals all executed with the same fine. Some of the pieces are highly erotic. In spite of the fact that the natives of Benin were held up in the last century as being the worst examples of savagery—a pretext for taking away their land and the seizing of their art by Britain—their bronzes are world-famed. Charles Kington says:

"The astonishment of Europe before the masterpieces of art, was great. The civilized world was ignorant then of Africa—that mysterious land that Stanley called 'The Dark Continent.' All that was known is that it was inhabited by barbarous and ignorant Negroes. But if it be admitted that the art of a people is an index of their civilization, how could a people who are pictured so savage produce bronzes of an art so delicate, so highly evolved that von Luschan has compared them to the finest masterpieces of the Italian Renaissance?"

It is said by many that natives learned this art from the Portuguese but the authority above-mentioned thinks that they brought it from Egypt thousands of years ago for the Negro in Africa has always been an artist of the highest rank. Far more likely it is that the white race learned its art from the black race vice versa.

Famous Noveilst Instrument al in Bringing About Artist's Popularity

6/16/32
RICHMOND, Va.—Connoisseurs both in the United States and abroad are said to be buying the products of the pocket knife of Leslie Bolling, a young colored man who took up wood carving as a hobby several years ago.

Since 1926 Bolling's hobby has attracted the attention of artists well as several interesting paintings in New York and London through the wooden figures exhibiting remarkable strength and power, which he has produced with the aid of his pocket knife. Bolling lives at 810 North Fourth street, attended the elementary and high

school, and has had a year at Virginia Union university.

Shortly after taking up wood carving he put a few of his figures on exhibition in the Young Women's Christian association, where they attracted the attention of Berkeley Williams, Jr., and others who encouraged him to continue his carving. The attention of Carl Van Vechten, novelist, was called to Bolling's work by Hunter Stagg, and several of the products of his pocketknife were exhibited in New York. Since then they have been bought by connoisseurs both in the United States and abroad.

NEGRO VISITING HOURS SET FOR LOCAL MUSEUM

Houston Examiner
The Museum of Fine Arts of Houston has reserved the afternoon of Friday, August 19, from 2 to 6 p. m., for Negro visiting hours. The third Friday afternoon of the month is regularly set aside by the museum in order to give the Negroes of the city an opportunity to visit the museum galleries.

The exhibitions which will be on view Friday are as follows: Gallery B, 80 reproductions of watercolor paintings by Pueblo and Kiowa Indians from the museum library collection.

Gallery C, 11 examples of textiles and prints, Chinese, Italian and Japanese.

Gallery D, 40 landscapes in oils by Julian Onderdonk, noted Texas painter, lent by Mr. and Mrs. F. N. Bullock of Houston.

Entrance Lobby, 100 soap sculptures selected from the eighth annual competition of small sculptures in white soap for the Procter and Gamble prizes.

Entrance Lobby, 39 examples of Chinese porcelain, cloisonne, lacquer, jade, ivory and brass.

In addition the permanent collection of the museum will be on view as well as several interesting paintings which have been lent to the museum for the summer.

It is the hope of the museum that a large group will take advantage of this opportunity to see these interesting exhibitions, according to Miss Corinne Crawford, publicity secretary of the museum.

N.Y. Historical Society Seeks 21 Rogers Statuettes

WASHINGTON. (CNS).—Statuettes modeled by the famous American sculptor, John Rogers, from the early days of the War of the Rebel-
lion to the beginning of the Twentieth Century, when they were almost wholly discarded, are now being eagerly sought. One of these putty-colored groups can be found in the home of Mr. and Mrs. Robert J. Young, 343 Dolphin Street, Baltimore, Maryland, where it is highly prized.

The New York Historical Society, 170 Central Park, West, is making a collection of these plaster statuettes modeled by the famous American sculptor, John Rogers. The society has now acquired fifty-five of the Rogers groups and lacks only twenty-one to make a complete set.

From the early days of the War of Rebellion to the beginning of the new century Rogers modeled figures in clay and reproduced them in plaster by means of gelatine molds. The putty-colored groups adorned the parlors of many homes, where they reposed on the marble surfaces of black walnut tables. They were greatly admired and were regarded as excellent examples of American art. Truly American in subject and spirit, they had a wide appeal, picturing as they did fathers, mothers, children, lovers and old men and women in everyday scenes from domestic life. They likewise portrayed scenes from favorite plays and stories and incidents of the War of Rebellion.

During the early years of the Twentieth Century the Rogers groups, very popular up to this time, were discarded as being too sentimental and ugly and gradually they began to disappear from the parlors to give place to more modern forms of art. Of late, however, they have been eagerly sought by collectors, who are ransacking the attics, cellars and barns of old homesteads for them.

The Historical Society is interested in the Rogers groups because of their picture of American life in a past generation. The fifty-five statuettes and groups it possesses are in perfect condition. The earliest in the collection is the "Slave Auction," which started Rogers's commercial career. One of the rarest of the plaster statuettes, a recent acquisition, is that of Joseph Jefferson in the character of Bob Acres in "The Rivals." It is a single figure thirty-four inches high.

Popular groups in possession of the society are "Weighing the Baby," "Checkers Players" and the "Council of War," which portrays President Lincoln, General Grant and Secretary of War Stanton holding an earnest conference.

The society possesses eight War of Rebellion groups. One is the rare "Fugitive's Story." It depicts a Negro slave, holding a young child in her arms, telling her tale as the ardent Abolitionists, John Greenleaf Whittier, Henry Ward Beecher and

William Lloyd Garrison, listen attentively. The realities of war are depicted in the "Wounded Scout," "The Picket Guard," "Wounded to the Rear," and "News from the Army." Another, "The Returning Volunteer," is pictured explaining to a blacksmith and a small girl how the fort was taken.

Thirteen statuettes and groups in the society's collection are drawn from play and story. Two represent "Faust and Marguerite" and four others illustrate scenes from Shakespeare. Joseph Jefferson himself sat for Rogers for the modeling of his famous character of Rip Van Winkle. The society has three statuettes showing Rip at home, in the mountains, and on his return after his twenty years' sleep.

Jackson Statuette to be Unveiled



MRS. MAY HOWARD JACKSON

WASHINGTON, D.C.—The Asbury Methodist Episcopal Church, 11th and K Streets, n.w., recently presented with a piece of artistic sculpture executed by the late Mrs. May Howard Jackson, will hold unveiling exercises of the sculpture at the church Sunday, December 18, at 8 p.m. At that time Miss Evelyn Green will read a paper on the life of Mrs. Jackson, and Dean Kelly Miller of Howard University, will deliver the principal address.

Dr. R. F. Coates, district superintendent, and others will participate on the program. The Asbury Choral Club and the senior choir of the church will render special music. The Rev. Robert M. Williams, pastor of the church, will preside.

The beautiful bronze statuette is a figure of Jesus Christ holding a Negro and a white child in His arms. It is rated by art critics as her best piece of work.

The other remarkable personage I met will be heard of some day in the world of art. He is Henry W. Bannarn, sculptor. He is a product of South high school of Minneapolis and has studied in the Minneapolis School of Fine Art. Miss W. Gertrude Brown, the founder and executive head of the wonderful Phyllis Wheatley Settlement house, realizing Bannarn needed help, had given him room in which to work. That room will be pointed out some day to visitors, like Clark University of Atlanta boast of having housed Henry Tanner, the painter. Miss Brown had not told me what I was to see. Slowly she unveiled what to my delighted eyes was the most perfect bust I have even seen. It was of Richard B. Harrison, "De Lawd" in "The Green Pastures." I know Harrison. This bust was perfection. If—note that word—if Bannarn keeps on, the world will lay tribute at his feet. Just now I am cudgeling my brain to find some individual who will advance him the money or some art school that will give him the training in the fundamentals of his work. He ought to go on, he must go on. The world has too many people of one talent to refuse to help this five-talented person develop his talent. You who read this, please search through your friends who have money and a desire to put it to good use. You might find the person whom Bannarn can appeal to for aid.

One thing our party commented upon, the unfailing courtesy and kindness of the people. Only one exception, and he accounted for his uncouthness by saying he was "from Missouri." Missouri can well afford to lose his kind, but it certainly is not Minnesota's gain. I think we all came away feeling "how good and how pleasant it is for brethren to dwell together in unity."

4 NEGROES PARTICIPATE IN VILLAGE ART EXHIBIT

Four Negro artists were among those whose works were included in the outdoor exhibition held in Greenwich Village last week. They were Palmer Hardem, Joseph Delaney, Earl Richardson and Ellis Wilson.

Art-1932.

New York University

Holds Exhibit of
Painting by Miss Terry

For the past several weeks the School of Art of New York University has been featuring an exhibit of five water-color paintings by Miss Louise Terry, an advanced student, who resides at 202 West 140th street. The paintings were on exhibition in the new Education Building at Washington Square and attracted much favorable comment from art critics.

Most of the paintings are of flowers and nature studies. The perfect blending of colors and the expert technique shown marks Miss Terry as one of the outstanding artists of the race. She is highly spoken of by both her fellow students and the heads of the art department at the university. She is the first Negro artist to be given an exhibit at this institution.

Miss Terry is the sister of Watt Terry, leading Harlem realtor, who maintains offices at 2380 Seventh avenue.

Library Will
Exhibit Work
of C. Dawson

During the month of March the George C. Hall branch library will have an exhibit of linoleum block prints made from drawing and engravings by Charles C. Dawson, painter and illustrator. The exhibit is known as the "A B C" of great members of the Race, to be published later in book form. This is a compilation by the artist of outstanding Race characters in world history, each under a letter of the alphabet. "Variety of achievement was desired, hence under some letter, when a question existed in the mind of the compiler, selection was determined by the uniqueness of the work and the relative inspirational value of the achievements to the Negro child or adult."

The work is designed, first, as a work of art and, second, as a series to form a picture book of information of Race tradition and achievement. It is also to serve as a concise source of information for all people of illustrious Race characters from ancient times to the present day.

This is the first showing of these block prints, which have been arranged and loaned to the George C. Hall branch by the artist, Mr. Dawson.

son.
Charles C. Dawson is one of the ranking artists and believed to be the only one of his Race to be a student at the Art Students league. He has exhibited at the Chicago Art Institute and has received first prize for best portrait in the Chicago Art league's annual exhibition, 1928, 1929; honorable mention, Harmon awards 1929, and Harmon traveling exhibition 1929. For the DeSable float, designed for the Near South Side Business Men's association jubilee parade in 1931 the jury of award and the Chicago Association of Commerce gave the only honorable mention to Mr Dawson.

NO PURE NEGRO
ART--FREELON

PHILADELPHIA — "Negroes will probably never develop a purely Negro art," declared Alain Locke, supervisor of art in the Philadelphia schools, during a talk on "Art and the Negro," at the Germantown Y.W.C.A., Sunday afternoon.

Freelon pointed out that careless propaganda had caused many young artists to believe that they must depend upon Africa as their background but that no true artist ever confined his work to race or nationality.

Miss Mae V. Freelon, former Columbia University student, read for the first time before a Germantown audience, the two poems for which she received the Crisis Poetry Prize—"Longings" and "Lamps."

Two vocal selections were rendered by Prof. Suydam and a piano selection given by Miss Louise Robinson.

NEGRO ARTISTS'
PAINTINGS ON
DISPLAY AT U.

WASHINGTON, D. C.—May 20—Three hundred art lovers viewed the exhibition of paintings by Negro artists, assembled by Prof. James V. Herring and sponsored by the Cultural Committee of the Washington branch of the N. A. A. C. P., last Wednesday night in the Howard university art gallery. The collection consists of 67

paintings, several of which are shown through the courtesy of the Harmon Foundation.

Among the artists whose works are shown are: Archibald J. Motley, Jr., of Chicago, first Negro artist since Tanner to show in New York exhibit in New York City Fine Arts Institute, and

winner of the Harmon gold medal in 1928; William E. Scott, Chicago, student with Tanner, winner of Magnus Grand prize at Chicago Art Institute, whose works have been exhibited at Salon des Beauxarts, France, winner of the 1927 Harmon gold medal in fine arts; Laura Wheeler Waring, Cheyney, Pa., winner of 1927 Harmon gold award, who has studied in Europe and at the Pennsylvania Academy of Fine Arts; James Lesesne Wells, of the Howard university faculty, winner of 1930 Harmon award, whose works have been exhibited in galleries of New York and this city; James A. Porter, Howard university faculty member, who received honorable mention from Harmon awards; Vivian Schuyler Key, who has done work in cover design for the Crisis and other magazines, graduate of Pratt Institute; Lois M. Jones, graduate of Boston Art School, and winner of Harmon honorable mention, also member of the Howard faculty; William A. Cooper, North Carolina, who received honorable mention of the Harmon award ranking student of art among Negroes in North Carolina; Allan Freelon, teacher in Philadelphia, graduate of the University of Pennsylvania, who received a scholarship from the Pennsylvania Museum, first Negro artist to work with the Art Colony and Gloucester Society of Art, and North Shore Art Association, of Massachusetts; Henry Bozemon Jones, Philadelphia, who received a scholarship from Pennsylvania Academy of Fine Arts, member of Pennsylvania Academy, and Palmer C. Hayden, winner of 1927 Harmon gold award.

related fields was the chief theme of speakers at the National Conference of Social Workers in session at Convention Hall last week. An exception to this general theme was the address of Mrs. E. F. Horne, of Brooklyn and L. M. Shaw of Columbus, who are both interested in the Big Brother and Sister movements.

The chief theme was typified by the opening address of Eugene Kinkele Jones, Friday, when he headed the discussion on "Contributions of Negroes to American Culture." He indicated that Negro culture was in the process of development. He mentioned the divisions of science, art, including architecture, sculpture, painting, poetry and music philosophy and religion.

Two Literary Types
Sterling Brown, of Howard University, spoke on Negro literature, dividing Negro contributions into the passive and creative. He said that the submissive type of Negro was not always the theme of the spirituals and quoted from some of them in proof of his point.

No Symphonic Music
Mrs. Crystal Bird Fauset of New York, made an address on Negro music. She implied that the Negro had created jazz. Questioned on this point later, she explained that the Negro has contributed the 'idiom' of jazz and the Jews had furnished the expression. She also pointed out that Negroes do not grasp the significance of the American scene in the large in their creations and have made little symphonic contributions.

Many Artists, Little Art
Prof. Alain Locke developed his remarks about the theme that pure Negro Art was the thing desired rather than just art on the part of Negro artists, pointing out that we had many artists but little real art.

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CARVES
HIS WAY
TO FAME

Carver

RICHMOND, Va., June 9.—(C. N. S.)—Connoisseurs both in the United States and abroad are said to be buying the products of the pocket knife of Leslie Bolling, a young colored man who took up wood carving as a hobby several years ago. Since 1926 Bolling's hobby has attracted the attention of artists in New York and London through the wooden figures exhibiting remarkable strength and power, which he has produced with the aid of his pocket knife. Bolling lives at 810 North Fourth street, attended the elementary and high school, and has had a year at Virginia Union University.

Shortly after taking up wood carving he put a few of his figures on exhibition in the Young Women's Christian Association, where they attracted the attention of Berkeley Williams, Jr., and others who encouraged him to continue his carving. The attention of Carl Van Vechten, novelist, was called to Bolling's work by Hunter Stagg, and several of the products of his pocket knife were exhibited in New York. Since then they have been bought by connoisseurs both in the United States and abroad.

JUN 23 1932

NEGRO BOY WINS FIRST OPERA PRIZE

Makes 35 Designs in Two
Weeks; Youth, 9, Gets
Second Award.

BY GRACE V. KELLY.

Awards have been made in the contest for the opera "Tom-Tom," for which nineteen Negro artists of Cleveland designed masks, musical instruments, headdresses, tom-toms, facial tattoos, robes, shields, spearheads and body tattoos to be used in the presentation of the opera at Cleveland Stadium on June 30 and July 3.

The first prize, \$50, went to William Smith, 2187 E. 39th Street, for an astonishing outlay of costumes and accessories, which sing of the jungle. In the two weeks available for the work, Smith made 35 designs, all full of spirit and entirely suited to their purpose.

Russell and Rowena Jelliffe, directors of the Playhouse Settlement and Karamu Theater, discovered this sixteen-year-old artist while he lived in the basement of the Grand Central Theater, where he earned 25 cents a day for sweeping up. He now gets up at dawn to help a man load trucks and washes windows and cars to make a living. How he could have worked in all those drawings in two weeks is one of life's mysteries.

Boy of 9 Wins \$25.

The winner of the second prize, \$25, is R. T. Black, 2218 E. 49th Street, an intense young person who has just turned 9. When I saw R. T. first, he had just turned 7, and was raising an awful row about the Settlement because they were hesitating about giving him advanced work in art. He made his point, it seems, by eighteen drawings he submitted for the contest proving that the two of greater importance than I had years have been fruitful. He attends Rutherford B. Hayes School.

Ethel Hill, 2626 E. 47th Street, won the third prize, \$10, for a set of nine, in which a lurid ceremonial mask was the outstanding attraction. This artist is 13. She attends Kennard Junior High.

Joseph R. Robinson, 1757 Elberon Avenue, East Cleveland, won the fourth prize, \$5, for a set of nine. Robinson is an adult.

The jury gave honorable mention to Curtis E. Tann, 16, of 2215 E. 30th Street, for a group of nine.

Higgins on Jury.

Serving on the jury were Laurence A. Higgins, producer of the operas; Dr. Ernst Lert, director; Paul B.

Travis, instructor at the Cleveland School of Art; Russell Jelliffe and Grace V. Kelly.

The contest was carried on under auspices of Laurence Productions, Inc., and the prizes furnished by them.

"Tom-Tom," composed by Shirley Graham of Oberlin College, was offered to the promoters of the stadium opera by the Jelliffes, who feel that the bringing about of a world premiere of a promising opera marks the peak of the Karamu Theater achievements. They also feel that the opera contest, which has made nineteen young Negroes keenly conscious of their racial culture, is an important by-product.

Those taking part in the contest, besides the prize winners, were Alice Robinson, John Henry, Edward B. Austin, Nolie Black, Viola Stewart, James Grate, Rosa Goslin, Elmer Brown, Ernest Hardman, Charles Sallee, Lynn Coleman, Fred Carlo Dempsey Black and Mallon Brown.

**Rambling
By J. A. ROGERS?
Kaminations
Discovers a "Black"
Madonna and Child**

AFTER a most interesting trip through the length and breadth of Spain and Portugal, I have arrived in the largest, busiest, and finest city in the Peninsula.

My original intention, in visiting these

lands was to confirm and extend certain information for my forthcoming book on the 100 greatest Negroes of the world. What I have seen

and discovered in Negro history that I have not known before and that I believe is generally unknown in America is even the two of greater importance than I had imagined.

One of the important things that I had set myself to find was a statue of the Madonna and the infant Christ that would have not only the color of the African Negro, but the features of one. Most of the black Virgins and Christs, which are to be found in considerable numbers in France, Spain, Italy and other European countries, have so-called Caucasian features. In one town in the Pyrenees, however, I discovered and have secured the picture of a very old statue of the Madonna and Child which, I think, fully confirms my

Winning Art by Negro Boys and Girls in Opera Contest



J. A. Rogers.

These examples of Negro art yesterday were awarded prizes in the Playhouse Settlement's contest among Negro artists for costume and property designs to be

used in the staging of the opera "Tom-Tom," in the stadium.

The robe (1) is the work of R. T. Black, 9, who won second place and \$25. The dance mask for men (2) is by William Smith, 16, first prize winner, who received \$50. The facial tattoo (3) is from the set of Ethel Hill, 13, which won third, and the head-dress of a witch doctor (4) was done by Joseph Robinson, fourth prize winner.

theory that the founder of Christianity was originally worshipped of old palaces, museums and libraries, seeing the grandeur that was Portugal—these two nations, strongly mixed with Negro, that carried the torch of civilization around the globe, and were the founders of the New World. To visit Los Archivos de Indias (the Archives of the Indies) in Seville and see the

original documents of the founding of the colonies and towns of the two Americas is indeed a thrilling adventure.

Among other facts I discovered were that Portugal's greatest man of science was a dark Negro with woolly hair, and I saw his statue thirty to forty feet high standing before a university; that the private physician of a recent king of Portugal was a full-blooded African black, and that his presence at a dinner given in honor of a recent king of England at Lisbon caused considerable embarrassment to certain of the English courtiers who did not relish his presence; that one of the leading journalists and writers of Portugal is an East African Negro and I had the pleasure of meeting him.

In one Spanish city I saw white people, descendants of Negroes, who pride themselves on their Negro ancestry and maintain their traditions. At the great feast of Corpus Christi they wear, like their ancestors, a disguise that is exactly like that of the Ku Klux Klan, and they have been doing so hundreds of years before the Klan came into existence. (Happily for the matter of credulity I have secured pictures of same.)

In Cordova, Malaga, Granada and other towns I saw the relics of the marvelous civilization of the Moors; I heard of one American Negro, a former bootblack, who is a multimillionaire and a marquis; I saw Negro bull-fighters in action; the pictures of one of Spain's greatest painters, a Negro, in cathedrals, churches and museums.

In southern Portugal I went to the spot where modern Negro slavery began in 1442, and noticed all over Portugal and southern and eastern Spain the Negro ancestry in the faces of a large number of the population; I heard of and had confirmation of astonishing love affairs between wealthy white women and Negroes, and picked up a book relating the love affair of Napoleon's sister, Pauline, and an African black that is a corker.

I also observed the economic and social life of the people; went into the underworlds; heard the various points of view regarding the newly-founded republic; met many American Negroes who are doing well in Spain, and others who are not; saw three comic bull-fights in Spain and three real ones, the most dangerous game in the world; and also a Portuguese bull-fight, the most thrilling and graceful sight I have ever seen.

These and many other things I have seen will form the subject of articles that are to follow. So far as the Negro is concerned I am more than ever convinced that history, as written, is a vast lie, and will try to prove that. To students in public and high schools and universities I will try to give living history and geography, and to every

reader not only information, but entertainment as well.

Art-1932

The Negro in Art

The successful achievement of the Negro race in literature, science and art would be better known and more highly appreciated if they were more frequently made the subject of a study like that on Thursday, when

Dr. John G. Harrison addressed the Macon History club on this subject and gave short sketches of some of the outstanding exponents among the Negro race.

It has always been conceded that the Negro had an inherent gift for music. It would be exceptional to find a Negro man or woman who did not have at least a fairly good voice and the love for music in general, but more particularly for those haunting strains which

came with him from the heart of Africa and have found expression in what has come to be known as Negro spirituals.

Even if we can lay aside sentiment, which is a difficult thing to do, there are few of us who do not feel that the lullabies of the old-time Negro Mammy had a sweetness and charm all their own. Literature within itself has grown up in recent years around the Negro and his music.

The work of outstanding representatives of the race in literature and art is not so well known. No man would pretend to anything like an adequate knowledge of American literature who was not familiar with the work of Paul Lawrence Dunbar, many of whose poems take high rank in national letters. Within recent years many other works of literature by Negroes have won a commanding place.

The average man, however, will feel a special obligation to Dr. Harrison for his reference to the work in sculpture of Edmonia Lewis and May Howard Jackson. Dr. Harrison pointed out that the women of the Negro race are the ones who have "shaped things" and he made special mention of some of the works of these two women. The greatest sculptor of them all, however, was Meta Worrid Fuller.

Measured according to certain standards, the Negro has probably made greater strides in painting in recent years than in any other of the fine arts. Dr. Harrison calls attention to Henry O. Tanner, who is primarily a painter of religious subjects, but has done occasional portraits, such as that of Rabbi Wise and the Khedive of Egypt. If he touches the landscape, says Dr. Harrison, he idealizes it and gives it a meaning. Some of his finest canvases have been exhibited here under the auspices of the Macon Art association and his claim to enduring fame was confirmed when one of his pictures was purchased by the French government to hang in the Luxemburg gallery.

Local pride is gratified by the achievements of Henry Lucas. As Dr. Harrison indicated, Lucas has never had a lesson in art beyond a possible beginning with a correspondence course which was soon interrupted, but he has done a number of paintings which have won more than a local appreciation and give promise of finer things to come.

MACON, GA.

TELEGRAPH

JAN 9 1932

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On the whole, it was a happy thought on the part of the Macon History club to devote one of its meetings to this study of the Negro in literature and art. The subject was by no means exhausted and another program might well be devoted to his achievements in science. This program of appreciation was timely and encouraging and is entitled to the warmest commendation.

MACON, GA. Saturday, January 8, 1932

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Scott, Artist, Back After Trip to Haiti

William E. Scott, 659 E. 50th Pl., noted artist who has been studying in Haiti on a Rosenwald fellowship, arrived Tuesday night by airplane from New York city. Upon his arrival from Haiti Mr. Scott was royally entertained by members of the staff of the New York Urban league.

Mr. Scott's mural paintings have won favorable comment throughout the country. While abroad he interpreted Haitian life on the canvas.

Critics Praise Creator Of Portrait Of Publisher

**Canvas of Adolph S. Ochs,
From Brush of Rice Carothers,
Elevator Boy, Lauded.**

(Editor's Note: The following article from the Chattanooga (Tenn.) Times, under date of February 1, 1932, attests to the achievement of Rice Carothers in the field of portrait painting.)

CHATTANOOGA, Tenn., Feb. 18—An amazingly lifelike portrait of Adolph S. Ochs hangs in the private office of Col. Milton Ochs on the third floor of The Times building. Many critics have pronounced it one of the finest works of its kind in the city.

The portrait, done in oils, is considerably larger than the picture from which it was painted, and it has caught the personality of The Times president in a manner that is not shown in the original photograph.

Col. Ochs, himself a better than ordinary judge of artistic works of this sort, says he considers this one of the best oil portraits he has seen in recent years.

Rice Carothers, colored elevator operator for The Times, is the artist who painted this exceptional picture. He did it from a photograph of Mr. Ochs that was loaned him by Col. Ochs. Several weeks of painstaking work were required to finish the portrait, and upon completion it was presented to Col. Ochs by Rice.

Rice has gained considerable fame in Chattanooga for his skill with brush and pen. Recently he produced an oil painting from a photograph of Senator Newell Sanders. The senator liked the work so well that he sent Rice a check for \$100 and allowed admiring friends to display the oil in the lobby of a downtown bank for several days.

**Object of Painting Is Helping
Lad to Get Real Opportunity to Improve Art.**

Until recently Carothers has never received any training in his art. All that he has been able to accomplish has been through books on the subject and his own native ability. It is his ambition, he says, to devote all his time to the study of art and make it his life profession.

He is particularly good at landscape paintings and pen sketches. A number of Times employes are proud possessors of small paintings or pen sketches from the brush or pen of this genial young artist.

In speaking of the portrait of his brother, Col. Ochs said last week: "I am proud of this painting by Rice Carothers. I think it is an exceptional bit of portraiture. This untutored colored boy has brought into the painting an expression of my brother that is particularly appealing to me. That expression is especially faithful and characteristic of Mr. Ochs' office look when he sits down at his desk.

"Few paintings or photographs have caught that expression. Carothers did it with his brush far better than any camera has ever done."

Col. Ochs has encouraged Carothers to make the most of his gifts, and has been behind Carothers' recent beginning of training under a competent teacher. It was Col. Ochs who obtained the picture of Senator Sanders, which Rice so vividly reproduced on canvas.

A number of landscape views that Carothers has sketched or painted adorn the walls of Col. Ochs' office.

ARTIST



(Courtesy Chattanooga Times)

RICE CAROTHERS

Who created the splendid portrait of Editor Ochs which has been rated by critics as one of the finest works of its kind.

SCULPTURES YOU OUGHT TO KNOW ABOUT

From the book, "Emancipation and the Freed in American Sculpture," by Freeman Henry Morris Murray.

Edmonia Lewis, a Civil War Sculptor of Mixed African and Indian Parentage, Modelled "Freedom Group" which Attracted Attention of All New England.

As the war was drawing to a close an entirely new and unexpected star burst forth in the firmament of American art in the person of Edmonia Lewis, a young woman of Indian and Negro blood. Her first work made public appearance in 1867 at a fair in Boston for the benefit of the Soldiers' Aid Fund. It was a portrait bust of Colonel Robert Gould Shaw, who had lost his life in the assault on Fort Wagner, in July 1863, on which occasion his Negro regiment, the 54th Massachusetts, won immortal fame.

It was in 1867 that Miss Lewis brought out the "Freedwoman."

The proper name for this statue should be "Forever Free," which is the inscription on its base. It is now the property of the family of George Glover, of Boston.

The man seemingly holds aloft his emancipation papers in his left hand. He accepts freedom as a glorious victory. The woman on her knees prays. She accepts freedom as a precious gift.

Like those who preceded her, Miss Lewis made the man frankly colored while the woman could pass for white.

There may have been some reason for this "toning" in Miss Lewis's day but fifty years of achievement have proved that what black folk really need and should strive for is not the Caucasian's physical features, but the Caucasian's opportunity.

This cultured young artist, though descended from the two races mentioned, was yet by American custom identified wholly with the Negro. When Miss Lewis was modeling her "Freedwoman," in 1867, reaction—reenslavement, I had almost said—had set in.

The Sun of Emancipation which had risen in 1863, had seemingly reached its zenith in 1865 with the passage of the 13th Amendment prohibiting slavery. But already it was being obscured by clouds. Already the sheriff's hand-cuffs were taking the place of the former master's chains; already the chaingang stockade was supplanting the old slave pen. Another constitutional amendment, the 14th, was being



"FOREVER FREE"

A Freedom Group by Edmonia Lewis, now owned by the family of George Glover of Boston.

The freedwoman was being told that it would be better for her children, even in the North, to go to "separate" schools; and that it would be better, "for a while, any way" for her people not to "thrust" themselves forward too much but to accept "separation" on public conveyances and in public places. She was being gravely assured that there

was no degradation nor detriment in all this. "Of course," she was being told with a cajoling smile, "your people will be more 'comfortable' to have churches and a social circle all your own: public sentiment, you see

is not yet ripe enough—you know you've got to begin at the bottom"; etc., etc.

Miss Lewis, being an intelligent and educated woman, could not help seeing, and feeling, and interpreting. And so, necessarily and rightly, she portrayed her "Freedwoman" as "overcome by a conflict of emotions."

Lithograph of Negro

Head Attracts Real

Attention In Boston

BOSTON, Mass., Mar. 10—(CNS)—"Negro," a lithograph by Julius Bloch, now on display at the annual exhibition of prints held at the Boston Art Club, has excited a great deal of favorable criticism among lovers of art. The print shows a marked advance in the ability of white artists to catch the inner significance in Negro portraiture.

FEB 16 1932

New York Evening Journal

The Negro in Art

An Exhibit in Harlem.

An impressive collection of Negro art was exhibited recently in the library of Teachers' College at 525 W. 120th St. It included oil paintings, portraits, water colors, sketches and books.

The prominent artists whose works were on display included James Lesene Wells, Albert A. Smith, M. Gray Johnson, W. J. Russell, Bernie Robynson and Aaron Douglas. Some of them have attained international fame. All of them are a credit to their race.

The gathering of these masterpieces is but another indication of the progress of the Negroes. It is an encouraging sign of advancement when they turn to the arts.